DOCUMENT RESUME

ED 238 787	SO 015 325
TITLE	Studio in Art. A Comprehensive Foundation Course. Revised Edition.
INSTITUTION	New York State Education Dept., Albany. Bureau of Curriculum Development.
PUB DATE	82
NOTE	150p.; Photographs may not reproduce clearly. For related document see ED 096 192.
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*Aesthetic Education; Art Activities; *Art Education; Art Expression; *Curriculum Development; Evaluation Methods; *Experiential Learning; Fine Arts; Individualized Instruction; Questioning Techniques; Resource Materials; Secondary Education; *Visual Arts; Visual Literacy

ABSTRACT

Using the resources in this curriculum guide, teachers will be able to develop highly individualized programs of studio experiences that will meet the needs of interested students at all levels of secondary education. The guide suggests that students have direct contact with the various forms, dimensions, and media of the visual and plastic arts. It presupposes the availability of a studio, ready access to genuine works of art through galleries, museums, and institutes, and, if possible, contact with local artists and/or artists-in-residence. The bulk of the guide examines the elements of art, which are defined as space, light, color, form (shape), line, and texture. Following a discussion of each of these elements, student studio activities are suggested, resource materials which can be used in the activities are listed, possible discussion topics are recommended, and evaluation techniques are described. The guide also suggests areas of study for ancient art, medieval art, renaissance art, American art, and modern art; discusses the nature of art; and contains a glossary of terms. It concludes with a listing of selected sources of materials and services. (RM)

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Curriculum Development/Albany, New York 12234. 1982.

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FOREWORD

Education should function:

- *with art as an environment that "gladdens the heart" and makes our students love the beautiful and detest the ugly;*
- *through art, which enables them to express themselves and to become more interested in and better able to learn other things; and*
- *in art, so that the Michelangelos of our society will be encouraged, and art as art will continue to exist.*

—adapted from a speech by
Princeton sociologist
Melvin Tumin

STUDIO IN ART is a curriculum guide to a comprehensive study of the visual arts. It is intended to help teachers to develop highly individualized programs of studio experiences that will meet the needs of interested students at all levels of secondary education. Such programs should be designed to:

- Enrich the students' lives;
- Stimulate and encourage the students' creative growth;
- Increase the students' understanding of the importance of art in contemporary living and in our cultural heritage;
- Help the students to enjoy, appreciate, and come to value works of art;
- Develop in the students those skills, techniques, and understandings which are essential for quality work in the visual arts;
- Identify and encourage students with particular aptitudes for the visual arts; and
- Provide guidance for students who have an interest in the vocational or avocational aspects of the visual arts.

Accordingly, the material on the following pages suggests that students be given an opportunity to grasp the feel of art--to experience the excitement and satisfaction of individual creative expression and to appreciate the vision, the skill, and the achievement of artists--through **direct contact** with the various forms, dimensions, and media of the visual and plastic arts. It presupposes the availability of a studio; ready access to genuine works of art through galleries, museums, and institutes; and, wherever possible, contact with local artists and/or artists-in-residence. Fundamental to its learning procedures are the principles of relevance, student involvement and participation, and respect for individual vision and expression.

STUDIO IN ART was initiated in the 1960's under the direction of Vincent J. Popolizio, chief (now retired) of what was then the Bureau of Art Education. The manuscript was written by Minerva Markey, chairman of the art department at Niagara-Wheatfield Junior-Senior High School, and Ernest Andrew Mills, then chairman of the art department at Mohonasen Central School and now administrator for the Bureau of Visual Arts and Humanities Education. After a year's trial in selected school systems throughout the State, the material was rewritten by Mr. Mills and Rita A. Sator, Associate in Secondary Curriculum. Anthony Haruch, chairman of the art department at Mahopac High School, James M. Zatlukal, then Associate in Art Education and now superintendent of Sandy Creek Central School, and James V. Gilliland, Associate in Art Education, provided additional material. **STUDIO IN ART** was printed in 1971 and reprinted several times after that. The present edition is an updated version of the 1971 publication. Dorothy Crandell, an independent curriculum researcher, provided the information for the definition of Conceptual Art and improved the resource listings. Mr. Gilliland, Mr. Mills, and Robert A. Reals, Associate in Art Education, held specialist responsibility for the project in all its stages; and Barbara Corlew, composer/operator in the Word Processing Center, Mr. Gilliland, who developed the visual design and layout for both editions, Miss Sator, and Donna McCarthy of the Bureau of General Education Curriculum Development prepared the final copy for press.

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Art is the one form of human energy in the whole world which really works for union and destroys the barriers between man and man. It is the real cement of human life; the everlasting refreshment and renewal.
—John Galsworthy

STUDENT ART WORK CONTRIBUTED BY:

- Albany High School, Albany
- Canastota High School, Canastota
- Case Junior High School, Watertown
- Deer Park High School, Deer Park
- Hempstead High School, Hempstead
- High School of Music and Art, New York City
- MacArthur High School, Levittown
- New York State Summer School of the Arts - School of Visual Arts
- Northport High School, Northport
- Rye High School, Rye
- S.C. Mepham High School, Bellmore

PHOTOS FOR REPRODUCTIONS OF FAMOUS WORKS OF ART SUPPLIED BY:

- Museum of Modern Art
- Sandak, Inc.

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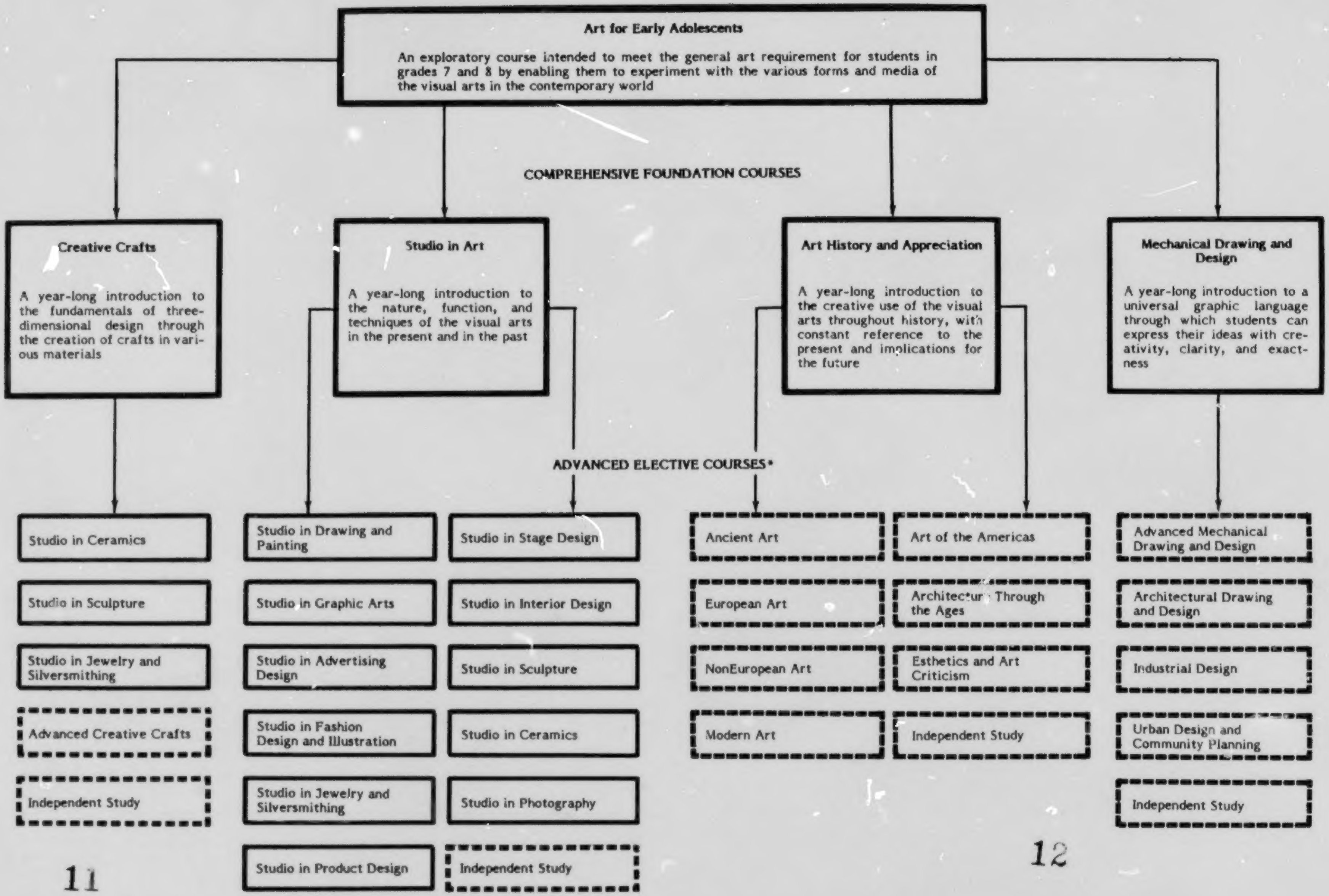

Art for Early Adolescents

An exploratory course intended to meet the general art requirement for students in grades 7 and 8 by enabling them to experiment with the various forms and media of the visual arts in the contemporary world

COMPREHENSIVE FOUNDATION COURSES

Creative Crafts

A year-long introduction to the fundamentals of three-dimensional design through the creation of crafts in various materials

Studio in Art

A year-long introduction to the nature, function, and techniques of the visual arts in the present and in the past

Art History and Appreciation

A year-long introduction to the creative use of the visual arts throughout history, with constant reference to the present and implications for the future

Mechanical Drawing and Design

A year-long introduction to a universal graphic language through which students can express their ideas with creativity, clarity, and exactness

ADVANCED ELECTIVE COURSES*

- Studio in Ceramics
- Studio in Sculpture
- Studio in Jewelry and Silversmithing
- Advanced Creative Crafts
- Independent Study

- Studio in Drawing and Painting
- Studio in Graphic Arts
- Studio in Advertising Design
- Studio in Fashion Design and Illustration
- Studio in Jewelry and Silversmithing
- Studio in Product Design

- Studio in Stage Design
- Studio in Interior Design
- Studio in Sculpture
- Studio in Ceramics
- Studio in Photography
- Independent Study

- Ancient Art
- European Art
- NonEuropean Art
- Modern Art

- Art of the Americas
- Architecture Through the Ages
- Esthetics and Art Criticism
- Independent Study

- Advanced Mechanical Drawing and Design
- Architectural Drawing and Design
- Industrial Design
- Urban Design and Community Planning
- Independent Study

*Titles enclosed in dotted lines are suggestions for locally developed advanced elective courses.

INTRODUCTION

It is not the means of expression and representation that count in art, but the individual in his identity and humanity. First comes the cultivation and creation of the individual; then the individual can create.

—Johannes Itten

STUDIO IN ART is one of a series of curriculum guides intended to help schools in New York State to create highly individualized educational programs that will enable all students to become all they are capable of being, that will develop in them both the means and the desire to live to the fullest in a world of random focus and to improve the conditions of life in which they find themselves. The chief purpose of this publication is therefore to help teachers to help their students to:

- See,
- Feel,
- Think,
- Express their thoughts and feelings,
- Make choices, and
- Evaluate

through a wide variety of studio experiences in the visual and plastic arts.

The material on the following pages has been arranged in three categories:

The Nature of Art

A brief consideration of the esthetic principles that underlie the visual arts.

The Elements of Art

An inductive approach to the elements which comprise a work of art.

Movements and Trends in the World of Art

A brief description of art in the past and present intended to illustrate the use of the elements and principles of art at various times in various places of the world.

Both **The Nature of Art** and **The Elements of Art** include introductory statements, examples of the kinds of activities that teachers and students might plan together for classwork and/or independent study, selected illustrations and related topics for discussion, and a series of questions designed to help teachers to evaluate their students' development in art. In every case, however:

- The descriptive matter is intended **for the teacher**, not as the substance of lectures for the students.
- The studio experiences are merely examples--teachers should feel free to use them when they apply to particular situations, but are generally expected to work with their students in devising new ones.
- Illustrative materials have been included because they are available on slides; but reproductions are rarely good substitutes for actual works of art, and teachers are therefore encouraged to use the offerings of resident artists and of local or reasonably accessible galleries and museums as often as possible.
- The topics for discussion have been suggested in an effort to show that open dialog related to the students' experiences in art should be established on both an individual and a group basis.
- Finally, the questions listed under Summary and Evaluation are important guides to each student's development and should be used as part of a continuous monitoring system, rather than as measures of achievement at the end of a given unit.

Movements and Trends in the World of Art is also intended as a resource for teachers, not as material to be reproduced or otherwise presented directly to students. Ideally, teachers will draw from it throughout the year, and the students will emerge from their brief exposure with a new awareness of:

- The many ways in which artists of various times and places have used the elements and principles the class is currently exploring,
- The relationship of various movements in the continuous development of the visual arts, and
- The function and importance of art in human life.

In any event, this publication is a guide; and teachers are expected to use their particular expertise in developing with each of their students a program of studio experiences and exposure to artists and/or genuine works of art that is specifically geared to individual student needs and interests, and that makes use of community conditions and resources as effectively as possible. The program should include a study of all three areas described above, with most of the learning time allocated to the nature and the elements of art and a sufficient amount to movements and trends. This might be accomplished in any of a variety of ways. For example, the collage of experiences that evolves from continuous teacher/student planning might have:

- An **esthetic** base
  Studio activities and exposure to related works of art might be designed to emphasize the first of the three areas, the nature of art.
- An **elements** base
  In the process of discovering for themselves the properties of and the effects that can be achieved with the elements of art, the students might examine how artists at various periods of time have used the elements and the esthetic principles for their own purposes.
- A **thematic** base
  Students might experiment with the use of the elements and principles of art to express their own thoughts and feelings, and then examine how artists in various periods of history have expressed similar themes.
- A **problem-solving** base
  Students might examine the work of artists past and present and experiment with the use of the elements and principles of art in approaching a particular problem, such as personal tension; environmental conditions in the home, the school, or the community; population pressure and human isolation; the difficulties of decisionmaking in an age without absolutes; ... .

There are other approaches as well; but, whatever the plan of organization,

(1) It should evolve from the combined characteristics of the students, the teacher, and the available resources, and
(2) It should be readily and continually adaptable.

The bulk of the students' time should be spent in creative activity, but this is not to imply that the art class is a "free period" during which the students relieve their anxieties, foster their egos, or cultivate their fantasies--and accomplish little else. Secondary school students are interested in more than self-expression; they want to **learn** something, and they want to feel the satisfaction that results from involvement in genuinely meaningful experiences. It is for these reasons that teachers and students should work together in planning an individualized program in art. And although they shouldn't be expected to "reinvent the wheel," students will profit most from an educational process in which they make their own choices, observe the effects of those choices, discover for themselves, compare and contrast, draw honest conclusions, and therefore **learn.**

A final note or two. Each student should be required to keep a **visual journal** and a **portfolio.**

- The **visual journal** should be a diary of sorts which includes useful bits of information, notes about references and sources, suggestions for projects or activities, ... Intended to develop the habit of observation and recording, the journal should be an extension of the student's anatomy, ever with him or her to capture an image, to record a passing moment, or to visualize a thought.
- The **portfolio** should contain all of the student's art work--carefully labeled, dated, and signed.

In addition, the teacher should systematically record the student's work on 35mm slides, preferably in duplicate. Evidence of this sort is useful in determining the student's final grade, in supporting recommendations at a later date, in illustrating a concept for other students, and in fulfilling part of the State Education Department's requirements for Regents credit in art.

The suggestions offered on the following pages presuppose the existence of a studio--a separate and clearly defined area with:

- Adequate working, demonstration, display, and storage space;
- Proper heating and lighting for creative art work;
- Sinks with hot and cold running water and clay traps;
- Facilities for audiovisual presentations, which include ways for darkening the room;
- Equipment such as easels, printing presses, potter's wheels, kilns, ... ;
- A wide variety and abundance of materials with which the students can work; and--most important--
- Sufficient staffing to be maintained as an open studio for interested persons not only from the school, but also from the community, whether enrolled or not enrolled in specific art classes.

As indicated in the foreword, the material in this publication further presupposes ready access to genuine works of art; frequent visits to galleries, museums, and institutes; and--ideally--personal contact with local artists or artists-in-residence. But whether or not these conditions are available, the working environment should have the atmosphere of art, and the teacher should be an artist in every sense of the word.

Teaching artists know their students as well as they know their art. They explore the areas in which their students live; they meet the people with whom their students are most intimately involved; and they come to understand the conditions of their students' living, the values they hold, and the goals to which they aspire. They are aware that:

- Activities which make use of readily accessible materials sharpen one's awareness of the environment and of one's own potential for creativity.
- Cultural heritage can be a source of pride in a pluralistic society, but only when it is **fostered** rather than forced upon the people concerned.
- Appreciative attention makes people feel valued, and they will follow the person who values them because they know that he or she will never allow them to be hurt.
- "There is no such thing as a wrong perception in art," and therefore only the skill with which the students render their particular visions is a valid subject for criticism, never the visions themselves.

And they act accordingly.

THE NATURE OF ART

Shall I paint the mountain as I see it, and so become an imitator? Or shall I relax, close my eyes, and listen to its dignity, its unfathomable mystery—and when I have relaxed enough to be aware of the bigness beyond myself, paint the mountain as I know it?

—Unknown

1 - The Nature of Art

Art is creative expression in any of a number of forms. Distinguished from both science and craft, it is usually classified with the humanities--for art is a function of human perception based upon human values and human experience.

A work of art results from a spiral of creative processes which includes perception, response, interpretation, abstraction, decisionmaking, and interaction with a medium. Although some aspects of it may simply "happen," a work of art is a considered arrangement of forces which induces esthetic response. It operates on many levels, may serve public as well as private ends, and is valued for a variety of reasons:

- Artists value their work if it successfully expresses what they want to say, if the process of creating it was emotionally satisfying, and if the viewer/participants of their choice appreciate their achievement.
- Viewer/participants value the work if they feel that it communicates to them, if they can empathize with it, and if it draws them back again and again, and makes them want it for themselves.
- Critics and historians value the work if it captures its own milieu, and consider it a masterpiece if it helps the people of any time and any place to understand more fully what it is to be a human being.

The extent to which artwork becomes a work of art depends not only upon the skill and insight of the artist, but also upon the modes of perception available both to him or her and to the people who view and/or participate in it. This is one of the reasons why artists are often ignored or even disparaged in their own times, yet praised in those which follow.

A mode of perception is a way of seeing, an avenue to understanding. It is governed by the manner in which our sensory equipment functions and by the manner in which we've been "programed" or conditioned by experience. In general, the process of perception is the same for all of us, but:

- We see, hear, feel, smell; and taste in varying degrees, and these differences affect our concepts of the world about us;
- Our senses are part of an interrelated system, so that what we perceive through one often affects the others;
- Sensation stimulates the imagination and sometimes creates images that seem more real than those that really are;
- We interpret sensory input in terms of our experience, filtering the information through our interests, needs, and value systems; and
- We seek order and meaning in our universe, and operate at different levels of abstraction.

For these reasons, we tend to see what we want to see, what we expect to see, or what we are led to see; and all of us perceive ourselves, our surroundings, and our relationships to our fellows and whatever we believe in beyond ourselves in different ways. There are no wrong perceptions, then; but we can increase our sensitivity, sharpen our awareness, and develop new perspectives by broadening the base of our experience.

Artists see the world in terms of their humanity, but also in terms of their art; that is, they are keenly aware of sound, or space, or color, or rhythm, or movement--because these are the constituents of their art. Sensitive to the particular qualities of their media, they draw from their perceptions and shape an idea. The components with which they work have been identified and labeled, primarily for the benefit of students and critics. The **elements of art** are space, light and color, form (shape), line, and texture. These are arranged according to any or all of the following **principles of design:** rhythm, balance, harmony, emphasis, variety, and unity. The labels form convenient handles for grasping the concepts an artist either consciously or intuitively employs. In addition, they provide a language through which we can "talk about" a work of art. And most importantly, they enable us to develop new modes of perception--to see our lives in terms of component parts with constantly changing forms and relationships. But the elements and principles of art should be examined with care: they are neither entities nor absolutes; they are not standards for critical judgment; and a knowledge of them will make neither an artist nor a critic. For artists are like the legendary cooks who create a gustatory delight by combining "a pinch of this" with "a pinch of that" until the mixture "feels" right. They **know**--and the proof is in the pudding. The critics, of course, are the gourmets whose senses have been cultivated to a fine degree of appreciation for the experience. And the rest of us bring to the feast a varied palate.

In addition to recognizable elements such as line or form or color and the ways in which these elements seem to have been arranged, a work of art has readily identifiable qualities or characteristics that we tend to group and label as **style.** But like those given to the elements and principles of art, the terms used to identify style are arbitrary and are therefore primarily useful in talking about a work of art, or in comparing works which seem to exhibit similar characteristics. The particular qualities of one artist's work may be markedly different from those of another, and so may serve as a means of identification. Often, an artist's way of seeing and/or choice of and sensitivity to a medium change, and the resulting changes in feature or quality enable us to classify the various phases of his or her work in terms of style. Before developments in science and technology made the world a global village, the characteristics of art in particular historical periods and geographical areas were so markedly similar that critics established such categories as Classicism, Romanticism, Realism, Impressionism, Fauvism, Cubism, Expressionism, Surrealism, Constructivism, ...* But the identifying features of contemporary works of art are so varied that they preclude any attempt to categorize and effectively predict what the next major movement will be--a situation that reinforces the theory that art is a reliable barometer of its age. Edmund Burke Feldman's classification in ART AS IMAGE AND IDEA (Prentice-Hall, 1967) is probably as useful as any. He describes four types of work:

- **The style of objective accuracy,** in which the artist creates the illusion of reality through a careful selection of sensory data in order to produce a work which implies much more than is visually there and thus makes a statement.
- **The style of formal order,** in which the artist arranges selected elements of art according to principles of intellectual, biomorphic, or esthetic order.
- **The style of emotion,** in which the artist interacts with the medium according to his or her emotional response to

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* These and other developments in art are described in the glossary of terms on pp. 61-77.

the subject and/or his or her attempts to elicit an emotional response from the viewer.

- **The style of fantasy**, in which the artist expresses the products of his or her imagination--the dreams, the visions, or the hallucinations that so often express or become reality.

Feldman's categories obviously include both the major movements identified on the preceding page and the less easily classified works of contemporary art.

The style of a work often helps us to find the **content**, the meaning beneath the subject matter, for it reveals much about the artist's way of seeing, his or her environment, and the cultural milieu. Since developments in the social and behavioral sciences and the humanities have provided us with useful tools and a conceptual framework with which to approach an analysis of style, we are increasingly able to construct a picture of the changing condition of humanity through an understanding of art. Heinrich Wolfflin specifically relates artistic creation to available modes of perception in his PRINCIPLES OF ART HISTORY: THE PROBLEM OF THE DEVELOPMENT OF STYLE IN LATER ART (Dover, 1950), and Irene Rice Pereira demonstrates the theory that the use of space in art reveals our changing concepts of ourselves and our relationships to our environment, our fellows, and whatever we believe in beyond ourselves in a volume entitled THE NATURE OF SPACE (Corcoran Gallery, 1956).

Both of these books are especially valuable for viewers and students of art criticism; but Wolfflin's work might also prove helpful to teachers in understanding their students' changing view of themselves, the world about them, and their relation to it. Herr Wolfflin identifies five categories in

a progression which reveals a spiral of growth in human thought and awareness. In the early stages of our development, we see people, places, and events as discrete entities that bear a one-to-one relation to ourselves. As we grow, we begin to see that these items relate to each other as well as to us, and that there are similarities and commonalities as well as differences among them. We learn that facts, conclusions, and beliefs are subject to change. We become aware of other dimensions and begin to explore and experiment. We discover alternatives, and communicate more and more often in the shorthand of symbol and suggestion. But the implied progression does not mean that one mode of perception or expression necessarily **supplants** another; it simply indicates that human experience, individually and collectively, increases the number of available alternatives from which people--and therefore artists--are able to choose. An awareness of the alternatives available to artists at a given age or period in time is not important to our enjoyment of their work, but it is essential to our appreciation of the measure of their achievement.

A work of art is the product of choice, and, as such, it involves a number of considerations. Artists work with their media until the results present a whole, a gestalt. In many cases, the process alone--the exertion of intellectual, emotional, and physical energy in the act of creation--is sufficiently satisfying. The work is an extension of the artist, and, when it is finished, he or she is complete. In others, the artist requires a response, an interaction with his or her fellows. To a certain extent, the style of a work influences the nature and degree of that interaction. Environments and happenings depend upon it; light, texture, and movement often trigger kinesthetic response; and we tend to identify with naturalistic subjects and styles more easily than with abstract efforts. In any event, art is becoming an increasingly meaningful, shared experience.

Art lives--in every sense of the word. It is creative; it involves a series of related processes and requires an artist, a medium, and viewer/participants in varying relationships; it responds to, reflects, and often projects the conditions of life; and because--like life--it is an experience, it is never the same.

One or more of the following types of activity might prove useful in helping the students to increase their understanding of the nature of art:

- A variety of experiences designed to sharpen their awareness of:
    - The sensory elements of their environment, such as light, sound, color, smell, texture, movement, ...
    - The wealth of their surroundings as a source of inspiration and material for work in art
    - The similarities and commonalities in seemingly different things, and the differences between things that seem to be the same
    - Relationships--between people, for example; or between form and color, sight and sound or touch, human and nonhuman, cause and effect, thought and execution, technology and art, and art and life
    - The effects of things upon each other (e.g., the effects of light and air upon color, of sound upon mood, of human beings upon their environment, of technology upon the conditions of life, of alternatives upon choice, of a sense of value upon attitude and behavior)

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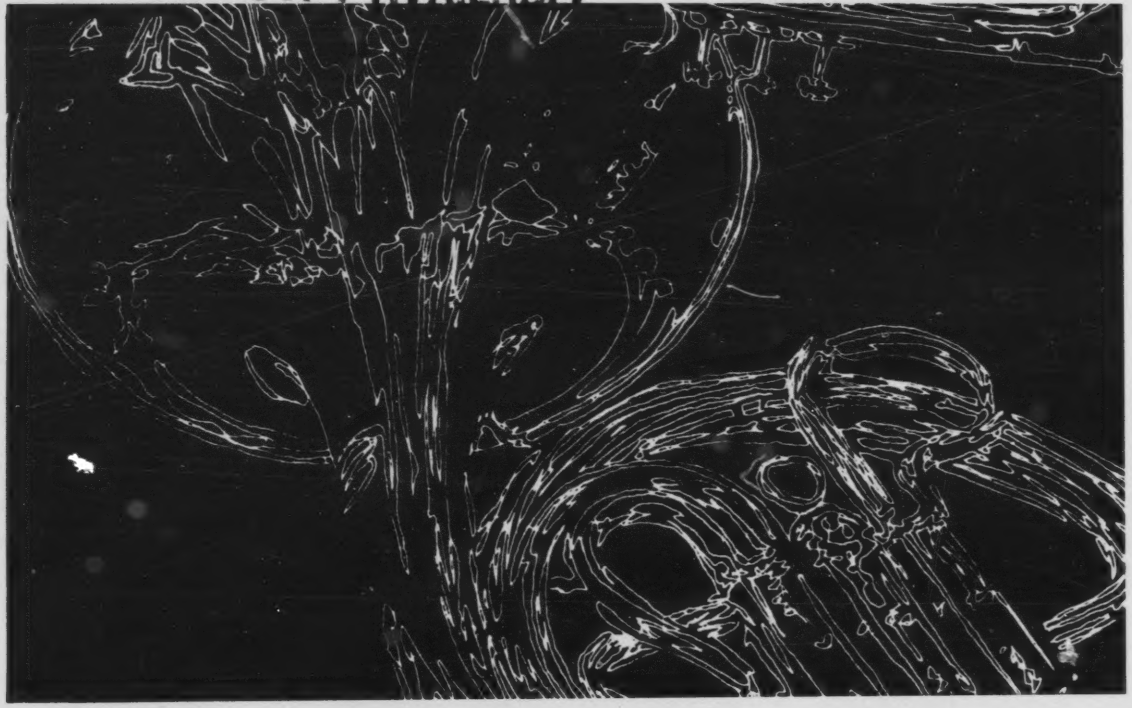
- Informal discussions with local or visiting artists about the nature of art and how an artist works
- Visits to art galleries or museums and/or slide presentations and discussions such as the following:
  - . Expose the students to a series of works in which the **subject** is the same, but the **content** and/or the **style** are different. For example:

Subject—Instruments
Georges Braque's MUSICAL FORM, VIOLIN AND PIPE, GUITAR, STILL LIFE: MUSIC SHEET
Raoul Dufy's THE YELLOW VIOLIN, HOMAGE TO MOZART
William M. Harnett's THE OLD VIOLIN



Subject—Women
Francois Boucher's MME. BERGERET
Jacques Louis David's MME. DUGAZON AS ANDROMACHE
Eugene Delacroix's MLLE. JULIE DE LA BOUTRAYE
Vincent van Gogh's LA MOUSME, MLLE. RAVOUX
Pablo Picasso's GERTRUDE STEIN
George Romney's MRS. DAVENPORT
James A. McNeill Whistler's AN ARRANGEMENT IN GREY AND BLACK ("Whistler's Mother"), LADY OF LANGE LIJSEN

Then discuss such topics as the following:

- . The motives the artists may have had for selecting the particular subjects of their works
- . The function of the subject in a work of art
- . Specific characteristics of the works selected (e.g., the use of space or color, abstract elements)

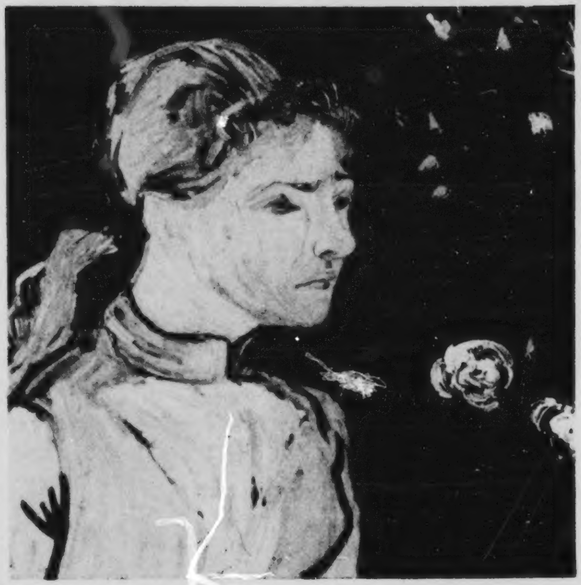
Compare or contrast such items as the following:

- . The artist's interpretation of the subject
- . The artist's use of one or more of the elements of art
- . The mood created by the artist in selected works (e.g., Whistler's ARRANGEMENT IN GREY AND

BLACK vs. van Gogh's LA MOUSME or MLLE. RAVOUX, Edvard Munch's SELF PORTRAIT ON EKELY vs. Edgar Degas' NIECES OF THE ARTIST)

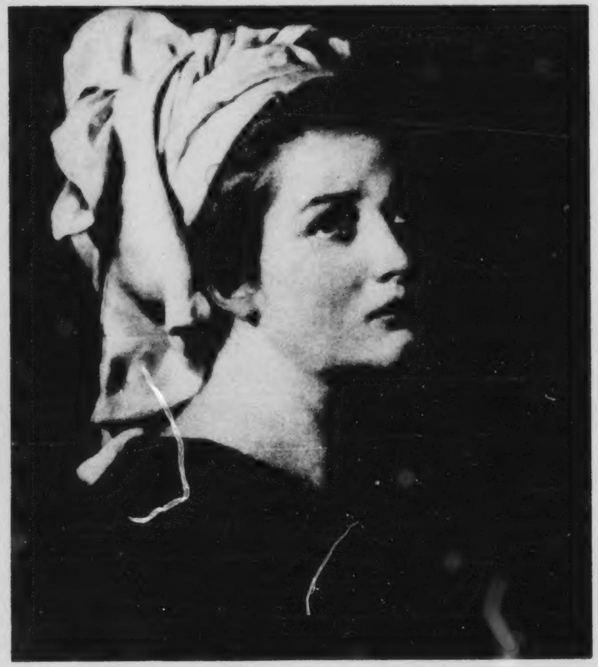
- The characteristics of style in each of the various works

- Discuss with the students the artists' interpretation of the subject, the elements of art and the principles of organization employed, and some of the specific characteristics of style in a group of paintings like the following:



MADEMOISELLE RAVOUX by Vincent van Gogh, Oil on canvas, THE CLEVELAND MUSEUM OF ART, Purchase, LEONARD C. HANNA, JR. BEQUEST

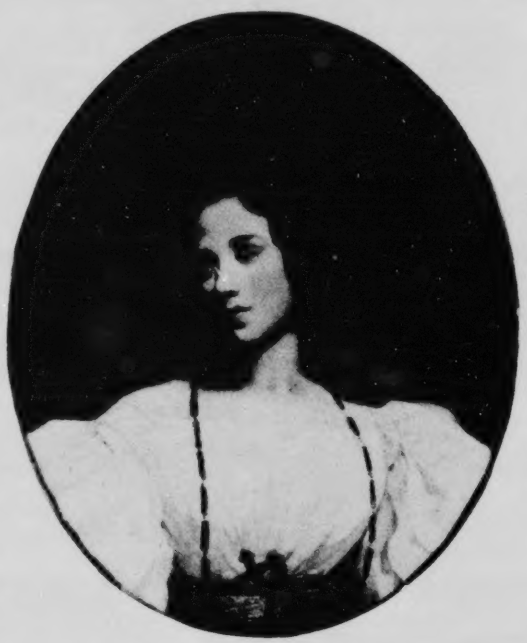
MADAME DUGAZON AS ANDROMACHE by Jacques Louis David, Oil on canvas, THE CLEVELAND MUSEUM OF ART, GIFT OF GEORGE S. KENDRICK



Joan Miro's COMPOSITION (1933)
Mu-Ch'I's SIX PERSIMMONS
Kenzo Okada's NO. 2 (1954)
Pablo Picasso's THE STUDIO or VIEW FROM THE STUDIO
Rembrandt van Rijn's THE ARTIST IN HIS STUDIO
Jan Vermeer's A PAINTER IN HIS STUDIO

- Using a group of paintings such as the following, help the students to understand how artists achieve unity in their compositions and thus direct the viewer's eye:

Sandro Botticelli's ADORATION OF THE MAGI
Agnolo Bronzino's PORTRAIT OF A YOUNG MAN



MLLE. JULIE DE LA BOUTRAYE by Eugene Delacroix, Oil on canvas. THE CLEVELAND MUSEUM OF ART, IN MEMORY OF MAUD STAGER EELLS, GIFT FROM HER DAUGHTER

Paul Cezanne's LA MONTAGNE STE. VICTOIRE
Andre Derain's THREE TREES
Vincent van Gogh's THE STARRY NIGHT
Arshile Gorky's WATER OF THE FLOWERY MILL
Miniatures from Persia or India
Claude Monet's POND AND COVERED BRIDGE
Pablo Picasso's MA JOLIE, STILL LIFE

- Through examples drawn from contemporary and historical periods of art, help the students to understand what style is and how it relates to the way people think, the materials available to them, and the social, political, and economic conditions of their lives.

- Inductive learning experiences concerned with the basic principles of organization and design in a variety of two- and three-dimensional art forms. Some of the following suggestions might prove useful:

Rhythm
Jean Arp's LEAVES AND NAVELS, ANCHORS, DESIGN OR NAVEL
Max Brill's RHYTHM IN SPACE
James Brooks' BIXBY
Henry Moore's RECLINING FIGURE 1952, TWO FORMS, KING AND QUEEN, TWO WOMEN SEATED, STANDING FIGURES
Jose de Rivera's CONSTRUCTION NO. 47, CONSTRUCTION NO. 48

Balance
Alexander Calder's STILL FISH, TWO WHITE DOTS IN THE AIR, HEXTOPUS
Edgar Degas' GIRL DANCER OF 14, DANCER ON STAGE, FRIEZE OF DANCERS
Julio Gonzalez' ANGEL, WOMAN COMBING HER HAIR, PERSONNAGE
Norbert Kricke's SPACE SCULPTURE, SPACE TIME SCULPTURE
Auguste Rodin's LE JONGLEUR, ETUDE, DANCE MOVEMENT E

Harmony
Alexander Archipenko's BOXING MATCH, THE SPIRIT OF THIS CENTURY, STANDING GIRL, MODELING OF LIGHT
Raymond Duchamp-Villon's THE HORSE
Henri Laurens' AMPHION, SEATED WOMAN, YELLOW ACCENT

Emphasis
Alexander Calder's STILL FISH, SEVEN-FOOTED BEASTIE, A PIECE OF MY WORKSHOP
John Hovannes' figure studies
Ibram Lassaw's PROCESSION

Variety and Unity
Umberto Boccioni's UNIQUE FORMS OF CONTINUITY IN SPACE, THE CITY RISES, ELASTICITY
Juan Gris' HARLEQUIN, GUITAR AND FLOWERS, STILL LIFE WITH OPEN BOOK
Henri Laurens' THE GUITAR, HEAD, SEATED WOMAN
Jacques Lipchitz' MAN WITH A GUITAR, SAUVETAGE, RECLINING NUDE WITH GUITAR
Seymour Lipton's CRUCIBLE
Henry Moore's INTERNAL AND EXTERNAL FORMS

Appropriate examples might also be drawn from stitchery, plastics, printing media, ...

- Creative experiences with a variety of media. For example:
  - Using pastels, conte crayons, wax crayons, inks, felt pens, printmaking materials, ..., individually or in combination, the students might develop character studies of people they know well--friends, members of the family, classmates, even themselves. The studies should be personal interpretations which include some of the subjects' unique qualities and the students' feelings about them.
  - Using clay, plasticine, or plaster and wire, reed, wood, plastics, or similar materials, the students might develop nonobjective three-dimensional constructions which incorporate one or

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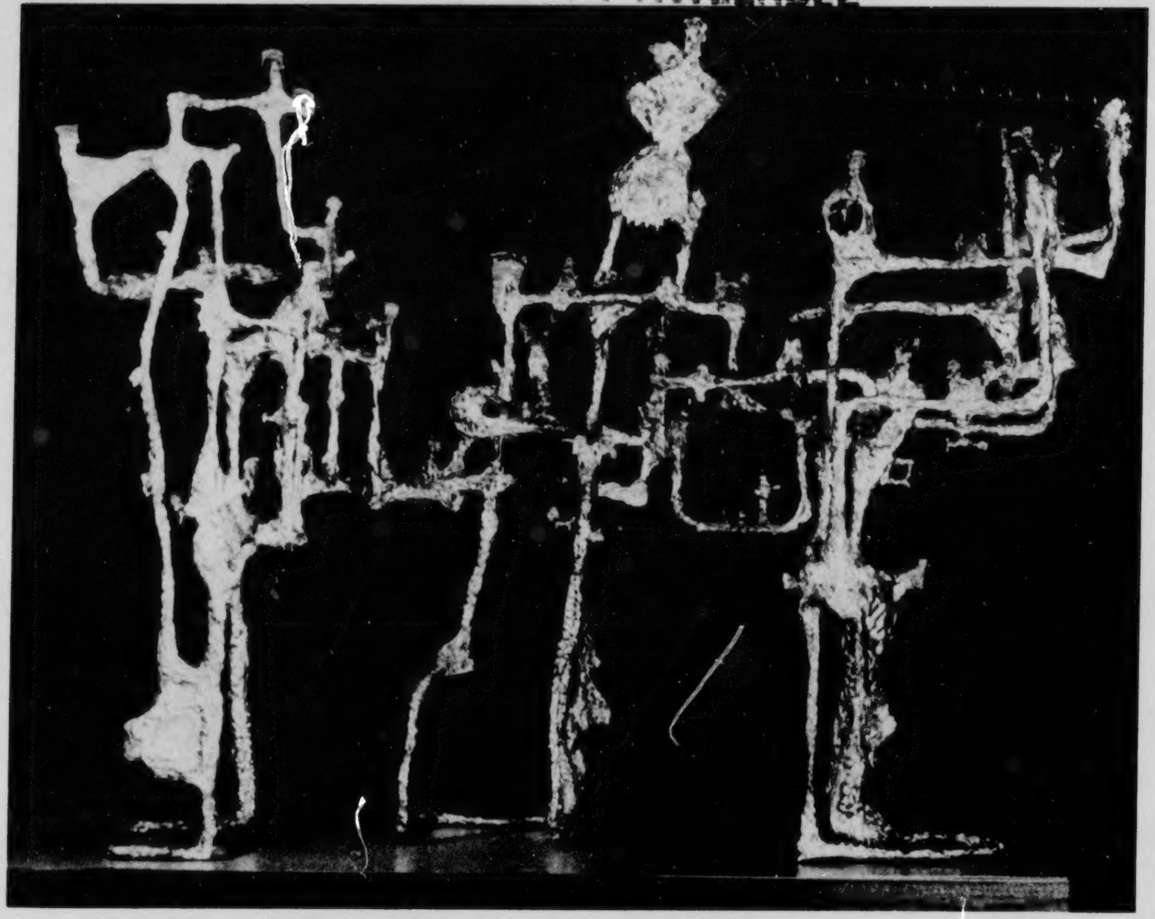


PROCESSION by Ibram Lassaw. Wire, copper, various bronzes, and silver, COLLECTION WHITNEY MUSEUM OF AMERICAN ART, NEW YORK

more of the concepts and principles of art to which they have been exposed. For example, their compositions might illustrate the use of positive and negative space.

Using tempera, watercolor, ink, acrylic, collage material, ..., in any combination, the students might develop paintings which make full use of color and organization in expressing their personal feelings about particular aspects of society.

Using photographs, illustrations, fabrics, found objects, lettering, ..., in combination with drawing or painting materials, the students might develop collages, compositions of found objects, or exhibits which emphasize one or more of the various styles of art (e.g., Art Nouveau).

- Using folding bristolboard, cardboard, paint, ink, felt pens, colored pencils, cellophane, ... , the students might redesign the packaging of a product that does not sell itself through its own appearance. The project will require some research on the evolution of contemporary packaging and an understanding of the principles of organization and design.
- Using tempera, acrylics, pastels, oil crayons, watercolors, inks, torn paper, or any combination of these, the students might develop drawings or paintings which illustrate a particular style of art, such as Cubism, Pop Art, Abstract Expressionism, ... One of the drawings in their sketchbooks might serve as a point of departure.

- Independent studio experiences in which the students develop:
  - Two- or three-dimensional works of art which illustrate one of the following degrees of the use of subject matter:
    (1) Representational (the subject is clearly recognizable)
    (2) Abstract (aspects of the subject are identifiable as the basis for the design)
    (3) Nonobjective (the subject cannot be identified in the work)
  - Paintings, drawings, prints, collages, or pieces of sculpture in one of the art styles to which they have been exposed
  - Studio problems in personal interpretation, using media of any type

- Independent research projects in which the students learn about:
    - The artist's contribution to social change
    - The development and application of the "form follows function" concept in contemporary design
    - The similarities and differences in the way each of two sculptors handles space, form, material, and some of the principles of organization and design
    - The significant characteristics of the architectural styles developed by such men as Frank Lloyd Wright, Ludwig Mies van der Rohe, Louis Sullivan, Edward Durrell Stone, Eero Saarinen, H. H. Richardson, Le Corbusier, Philip Johnson, and R. Buckminster Fuller

Summary and Evaluation

Does the discussion indicate that the student:

- Has expanded his or her horizons to include all types of art, past and present, rather than that which is just "pretty"?
- Is aware that art should bear the imprint of the artist?
- Realizes that composition is the foundation of all art, whether representative or highly individualized?
- Has become more receptive to new ideas and new ways of seeing?
- Has discovered that he or she has an individual or unique interpretation to bring to the world of art?

Does the creative work of the student:

- Reflect something of his or her personality or feelings about the subject he or she has selected?
- Indicate that he or she realizes that art is not merely the recording of what he or she sees?
- Reflect an understanding of the principles of organization that were discussed in class?

Is the student's work relevant?

- Does it involve the world he or she knows?
- Does it reflect the kind of life he or she leads?
- Does it reflect **now**?

Is the student able to communicate through art?

- How do other members of the class respond to the student's work?
- Does the student feel that he or she has successfully projected his or her thoughts? If so, why? If not, why not?
- Do other students feel that the student has been successful? If so, why? If not, why not?

THE ELEMENTS OF ART

In art, the whole is always greater than the sum of its parts.

2 - The Elements of Art

The elements of art are the components that artists abstract from the world about them and use as visual/tactile/kinesthetic language for the expression of a particular vision. They are variously labeled. On the pages which follow, we've identified **space, light and color, form (shape), line,** and **texture** as the elements of art; but the names are arbitrary. Others might argue:

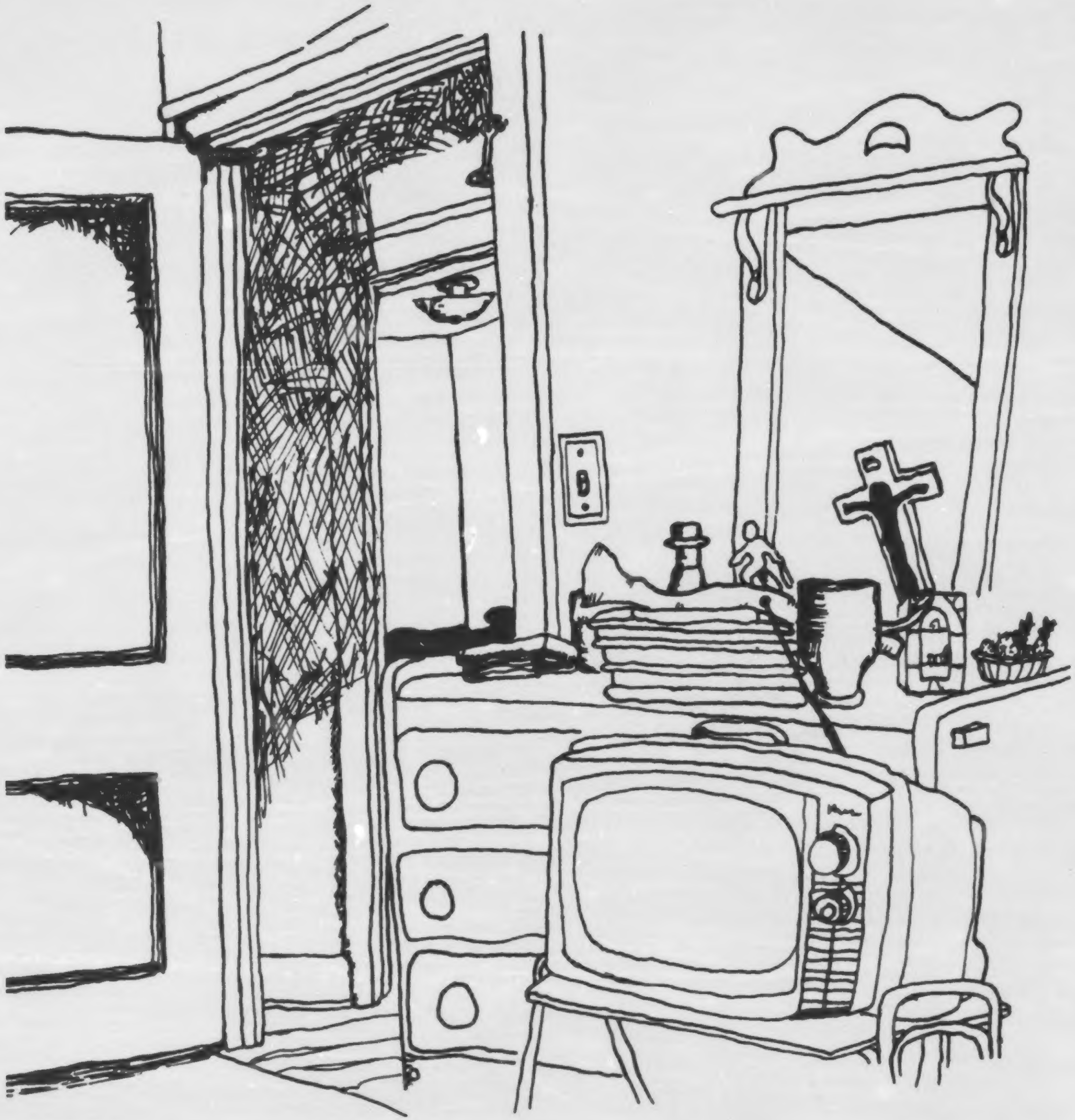
- That movement is an element--we've included it in our discussion of space;
- That shape is a separate item because of its two-dimensionality--we've considered it an aspect of form;
- That value is an entity--we've related it to light and color; or
- That the elements of art are really line, shape, mass, color, value, texture, ...

The classifications vary, but since these are usually understood through the context in which they appear, teachers are encouraged to use whatever labeling they prefer. The important thing is that the students come to understand the properties and potentials of the various elements of art in a functional way. The study of structure and syntax in a work of art should enable the students to:

- "Shift gears" as they look about them, and see their environment through various perspectives;
- Use the elements of art alone and in combination as effective modes of expression; and
- Understand something about the decisions an artist makes as his or her work evolves from ideas that change even as the work to achieve them progresses.

There is a pattern to the material which follows; but that pattern was devised in order to print the material in usable form, not to suggest that it be presented that way in a classroom situation. On the contrary, teachers are expected to work with the elements of art in ways that:

- Derive from their own unique capabilities, the observed and/or expressed needs and interests of their students, and the best use of available resources;
- Afford ample opportunity for creative work in a variety of media; and
- Include consideration of the arrangement of those elements and of the viewer's interaction with the work, for these produce the totality of esthetic experience which makes the whole of a work of art far greater than the sum of its parts.



SPACE

Space is fundamental to creation. It is a prerequisite for and an integral part of the physical universe. It is real, perceptible, infinite, and affective. And it exists in the minds of human beings.

The apprehension of space is directly related to human experience--individual and collective. It begins with what we see within the frame of our optical field and develops from perceived relationships between concrete objects to abstract ideas, models, and extensions. As children grow, their world changes. Rooms and furniture become more proportionate; being alone is no longer frightening; adults seem less formidable; places are easier to get to; strange things become familiar; and seemingly endless seasons come to an end. And with the development of their personal concepts of space, there is a corresponding growth in their attitudes and ways of thinking. In similar fashion, one's concept of space develops with his or her culture and experience. For primitive peoples, the area beyond their immediate environs was a place of no return, and the skies belonged to the supernatural. They patterned the lands they occupied, assigning to each space a function in accordance with their needs, their values, and their beliefs. Hunting expeditions, curiosity, and improved methods of transportation extended the human being's geographical limits; instruments of measure and navigation introduced a third dimension; and the conflicts of advancing civilization directed attention to the unexplored space within oneself. Ultimately, new modes of travel, the use of symbol for expression and communication, the increasingly rapid exchange of information and ideas, and developments in science and technology made the world a global village, added the fourth dimension of space-time, and put a human imprint on the moon. The changing concept of space is reflected in human thought--and in works of art.

Both the nature of space and our conception of it have a strong effect upon our attitudes and behavior. Extreme examples include claustrophobia (the fear of closed spaces) and agoraphobia (the fear of open spaces), but there are other effects as well. Cramped quarters breed contention; spacious quarters suggest affluence and well being; and open stretches of beach and mountain ranges offer escape to peace and rugged individualism. Violence, child abuse, emotional disturbances and nervous disorders, the excessive use of alcohol or drugs, pollution--all of these in some way relate to limitations in physical space.

People--and particularly artists--have the ability to control the use of space and its effects upon others and upon themselves. Boys and girls rearrange their rooms; workers adjust their work space; housewives and designers affect the illusion of space through color, texture, and placement; architects consider both exterior and interior space in planning buildings; farmers, efficiency engineers, and urban planners pattern space in terms of productivity, facility, effectiveness, and need; visual artists organize and structure space in two- and three-dimensional compositions, happenings, and environments; and graphic artists, advertisers, photographers, filmmakers, set designers, performing artists, painters, sculptors, ... , exploit both the psychological and esthetic aspects of space to create visual effects that involve the viewer.

The time has come when we must:

- Carefully plan the use of space, with full awareness of the generations to follow;
- Continue our exploration of physical space--above the ground, in the sea, and beyond the planet earth;
- Devise new ways of creating the illusion of space; and
- Expand the use of space within our minds.

Artists can make a unique contribution to these efforts. Through their creative work, they can:

- Depict the conditions of their times,
- Project the effects of contemporary thought and action,
- Increase public awareness,
- Influence decisionmaking, and
- Play an integral part in solving--and precluding--the problems of space.

And because students are members of the decisionmaking public, because they will make the choices for their personal environments and may even become artists, architects, city planners, ... , their experiences with space should be varied and extensive. These might include some of the following types of activity:

- Experiments designed to help the students to grasp the feel of their bodies in space and the effects of movement and changed positions on this feeling (gymnasts, performing artists, and drama or physical education teachers might be helpful here)
- Experiments with spatial relationships
- Experiments with environments, happenings, and kinetic art
- Slide presentations and discussions
- Visits to art galleries, institutes, museums, and other sources of appropriate exhibits
- Figure/ground exercises and similar experiments with positive and negative space
- Experiments with creating the illusion of space in two-dimensional forms through:
  - Defining mass, which implies the space necessary to contain it
  - Converging lines
  - Linear perspective—one-point and multiple-point
  - Aerial or atmospheric perspective
  - Point of view
  - The use of positive and negative spaces
  - Positioning shapes or forms
  - Separating and overlapping planes and edges
  - Diminishing shapes or forms
  - Sharpening or softening detail
  - The recessive use of color
  - Changes in value
  - Diminishing gradations of texture
- Experiments with the effects of light, color, mass, texture, pattern, proportion, ... , on three-dimensional space
- Informal meetings with people whose work is directly related to the planned use

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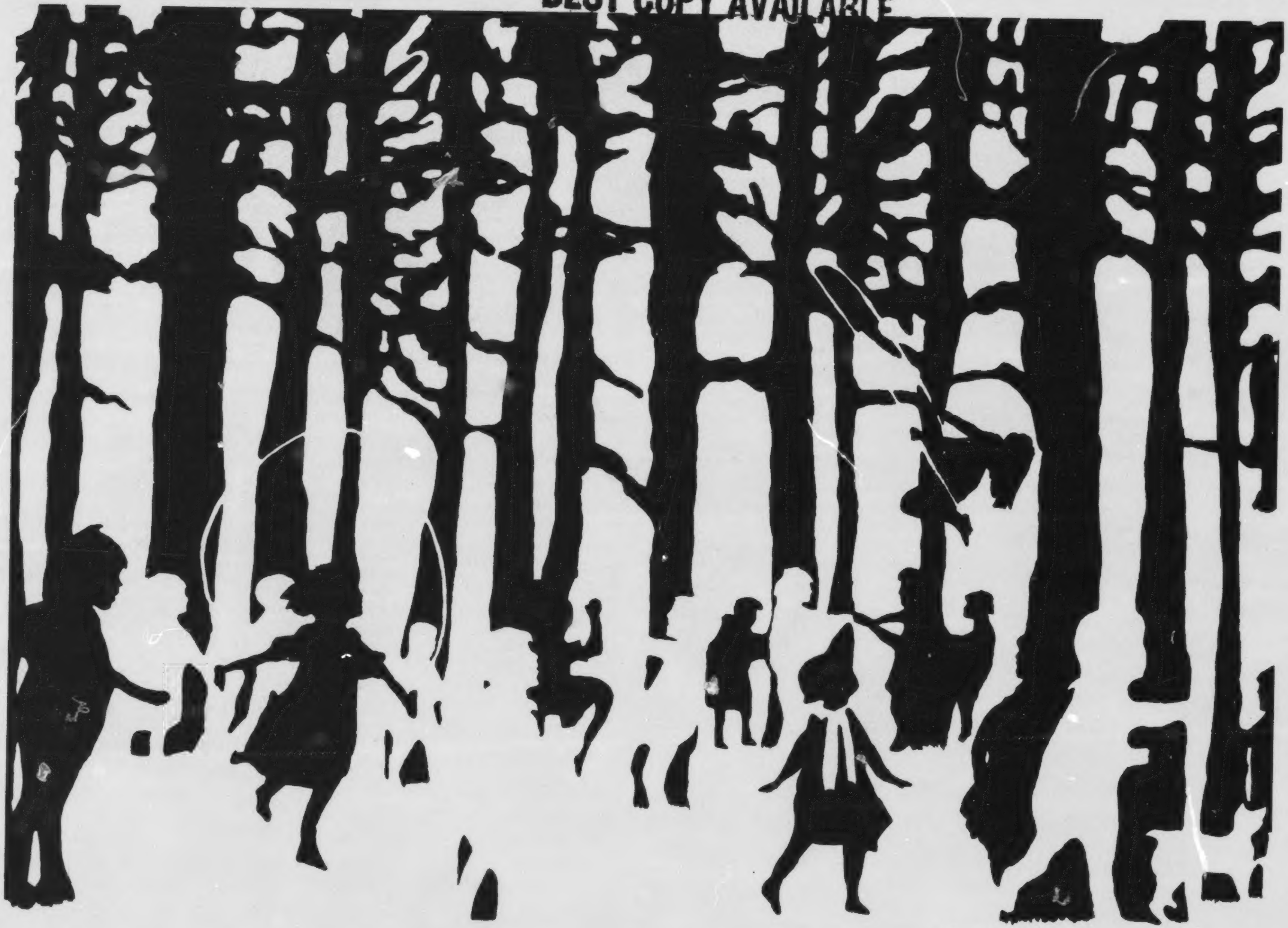

of space (e.g., advertising designers, architects, community planners, graphic artists, interior designers, performing artists, sculptors, set designers)

- Observation, sketchbook notes, or photographic essays concerned with the use of space in the students' immediate or community environment
- Involvement in planning efforts
- Independent studio and/or research projects

Some of the following suggestions might be useful in the development of an individualized learning program in the visual arts:

STUDIO EXPERIENCES

- Using pencils or pens and India ink, the students might make a number of **enlarged** sketches of common objects (e.g., paperclips, penpoints, rubberbands) and then use them as the basis for drawings which emphasize shapes emerging from or receding into space.
- Using black and white cut paper, the students might experiment with the articulation of space on a two-dimensional surface through arrangements which involve some of the following:
  . A single geometric shape in a variety of sizes;
  . Small shapes cut from larger, related shapes--using all the pieces;
  . "Lines" formed from thin strips of varying lengths;
  . Geometric shapes of various sizes;
  . A series of shapes, each of which directs the viewer's eye to the next;
  . The simulation of advancing or receding movement on a striped field; and
  Grids of equispaced curves superimposed on straight lines to create a moire effect.

  Torn paper might be used in the same type of activity to achieve interesting compositions through less precise shapes.

- Using found objects, scraps of wood or cardboard, and glue, the students might construct three-dimensional structures composed of a number of small units arranged in identifiable or random relationships.
- Using tracing paper and felt pens or soft pencils, the students might investigate the principles of linear perspective by making a series of tracings of the interior or exterior views of buildings from large magazine photographs.
- Using appropriate materials, the students might develop large drawings or paintings of a stacked construction of found objects within the room (e.g., stools, chairs, easels). Their work might emphasize negative shapes, color, and organization.
- Using drawing, painting, and collage materials, the students might develop a series of compositions which emphasize written and printed letter forms as figures against a ground.
- Using a variety of materials, a small group of students might construct a kinetic composition which depends upon mechanical devices, air currents, magnetic or gravitational force, and/or a moving light source for its effects.
- Using a variety of materials, a group of students might construct an environment which includes such things as moving and stable forms in space, light, color, and sound.

DISCUSSIONS

- Show the students a variety of examples of the use of space in three-dimensional forms. Some of the following items might be included:

  Charles Eames' The Charles Eames House
  Naum Gabo's CONSTRUCTION IN SPACE, SPIRAL THEME
  Sidney Gordin's RECTANGULAR, NO. 5; CONSTRUCTION NO. 10
  David Hare's MAN LEARNING TO FLY
  Barbara Hepworth's FIGURE
  Jacques Lipchitz' RECLINING NUDE WITH GUITAR, BIRTH OF THE MUSES
  Seymour Lipton's THE CRUCIBLE, THE SORCERER
  Laszlo Moholy-Nagy's THE SPACE MODULATORS
  Henry Moore's RECLINING FIGURE
  Louise Nevelson's FIRST PERSONAGE, ROYAL TIDE I
  Eero Saarinen's David S. Ingalls Hockey Rink at Yale University
  David Smith's HUDSON RIVER LANDSCAPE
  Frank Lloyd Wright's The Solomon R. Guggenheim Museum in New York City

  and representative selections from landscape architecture, furniture and product design, urban planning, minimal sculpture, environments, ...

  Such topics as the following might then prove useful for discussion:

  . Henry Moore's "carved space"
  . The essence of the human figure in space as expressed by the connecting solids, deep hollows, holes, and dense shadows of works by Barbara Hep-

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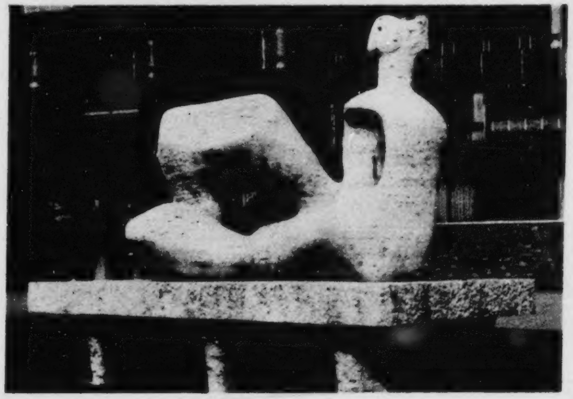
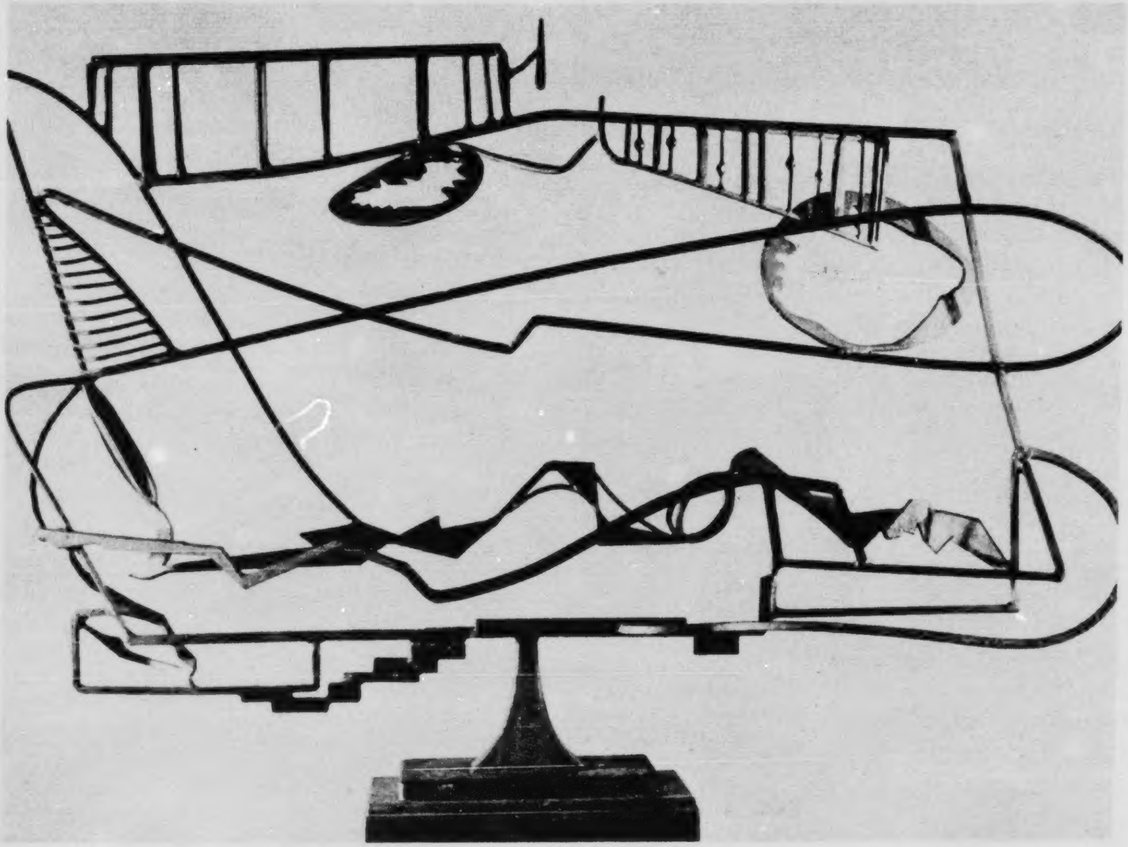
worth, Jacques Lipchitz, and Henry Moore

- The use of line and/or geometric form in space by such artists as Naum Gabo, Sidney Gordin, David Hare, and David Smith
- A comparison of Laszlo Moholy-Nagy's THE SPACE MODULATORS with recent sculptures by Louise Nevelson
- The fact that many of the early leaders in the field of furniture and product design were also architects

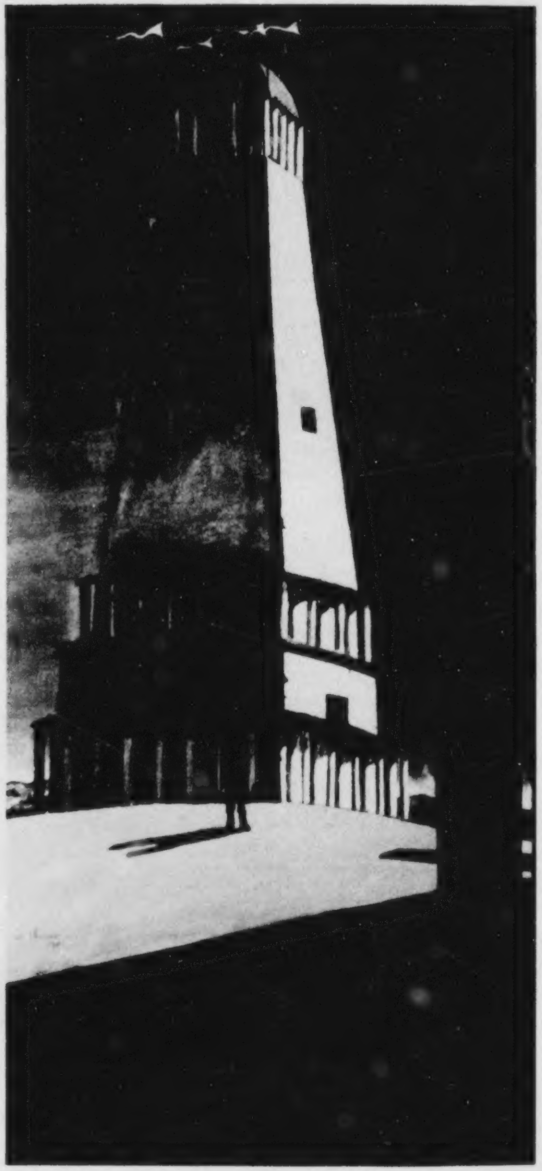
- Show the students a variety of examples of the illusion of space in two-dimensional forms. Some of the following selections might be appropriate:
  - Sandro Botticelli's BIRTH OF VENUS, THE ADORATION OF THE MAGI
  - Pieter Bruegel, the Elder's THE HARVESTERS
  - Paul Cezanne's ORANGES, STILL LIFE WITH APPLES AND ORANGES, POT OF FLOWERS WITH PEAR
  - Chi Ch'en's HORSE AND WILLOW TREE IN MOONLIGHT
  - Giorgio de Chirico's DELIGHTS OF THE POET, THE NOSTALGIA OF THE INFINITE, JUAN-LES-PINS
  - Robert Duncanson's BLUE HOLE -- LITTLE MIAMI RIVER
  - El Greco's GETHSEMANE
  - Jan van Eyck's ANNUNCIATION
  - Lyonel Feininger's VIADUCT, VILLAGE STREET
  - Guercino's "Aurora," in the Baroque ceiling of Rome's Casa Ludovisi
  - Harvest scenes in the wall painting of a tomb at Thebes
  - Henri Matisse's LADY IN BLUE
  - Piet Mondrian's COMPOSITION LONDON
  - Claude Monet's MORNING HAZE
  - Parmigianino's MADONNA WITH LONG NECK
  - Persian or Indian miniature work



RECLINING FIGURE by Henry Moore, UNESCO BUILDING, PARIS



HUDSON RIVER LANDSCAPE by David Smith, Steel, COLLECTION WHITNEY MUSEUM OF AMERICAN ART, NEW YORK



THE NOSTALGIA OF THE INFINITE by Giorgio de Chirico, 1913-14?, Oil on canvas, 53 1/4" x 25 1/2", Collection, THE MUSEUM OF MODERN ART, NEW YORK, ADVISORY COMMITTEE FUND.

Pablo Picasso's LES DEMOISELLES D'AVIGNON
Jackson Pollock's NUMBER 1 (1948)
Raphael's MADONNA AND CHILD ENTHRONED WITH SAINTS
Roman wall paintings from Pompeii
Jacob van Ruisdael's THE WINDMILL, A ROUGH SEA
Wang Shih-Chiang's MOUNTAIN LANDSCAPE
Victor de Vasarely's OP ART
Jan Vermeer's A PAINTER IN HIS STUDIO
Leonardo da Vinci's THE LAST SUPPER

Examples of the illusion of space in advertising design, serigraphy, architectural drawing, ... , should also be included.

Individual or class discussion might include such items as the following:

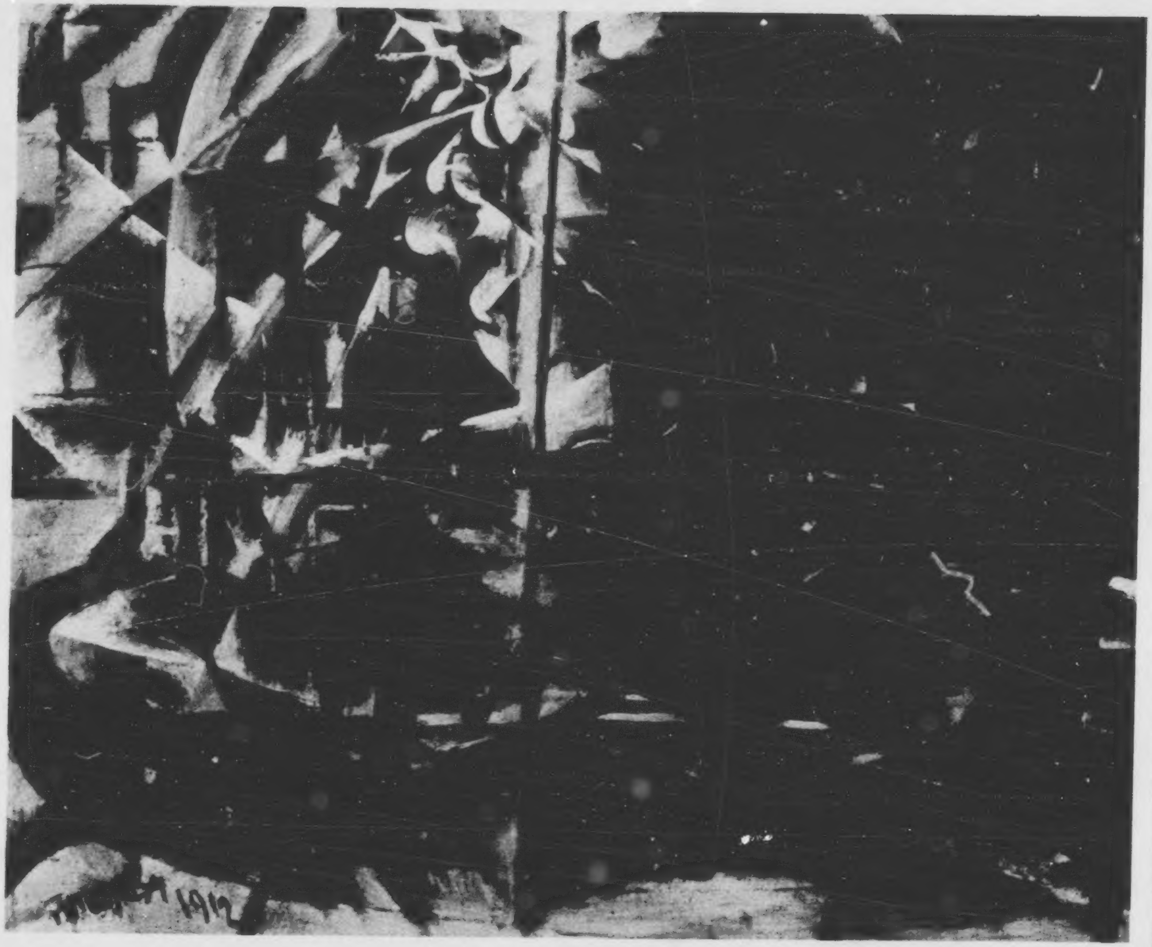
- The illusion of boundlessness created by Bruegel, de Chirico, and van Ruisdael
- The illusion of depth or three-dimensional form in Cezanne's ORANGES
- The use of linear perspective to create the illusion of space in THE LAST SUPPER and MADONNA AND CHILD
- The illusion of spatial recession created by Feininger's use of overlapping planes, transparencies, and planes that appear to move through one another
- The use of figure/ground relationships in optical art, advertising design, and serigraphy and other forms of printmaking

- Show the students a variety of examples of actual movement and the illusion of movement in space. Some of the following selections might be appropriate:

Richard Anuszkiewicz' DEGREE OF VIVIDNESS
Giacomo Balla's DOG ON A LEASH, SPEEDING AUTOMOBILE
Umberto Boccioni's UNIQUE FORMS OF CONTINUITY IN SPACE, THE CITY RISES
Alexander Calder's LOBSTER TRAP AND FISH TAIL, RED GONG, WHALE
Marcel Duchamp's NUDE DESCENDING A STAIRCASE
Ellsworth Kelly's GREEN BLUE RED
Matta's LISTEN TO LIVING
Theodore Roszak's SPECTRE OF KITTY HAWK
Jean Tinguely's HOMAGE TO NEW YORK
Victor de Vasarely's TORKE

Some of the following topics might be useful for discussion:

- Familiar forms of movement in space (e.g., tree branches, telephone wires, or cobwebs moving in the wind; the human figure in motion--walking, running, bending, dancing, swimming, diving, throwing something, ...)
- The patterns created by energy or movement in space, and the artist's expression of them (e.g., Giacomo Balla, Matta, Marcel Duchamp)
- The illusion of movement in a stable form, such as that created by sculptors Umberto Boccioni, Theodore Roszak, and Diego de Rivera
- The illusion of movement in optical art, as exemplified by the work of Richard Anuszkiewicz, Ellsworth Kel-



    ly, Bridget Riley, Victor de Vasarely, and others

  - Alexander Calder's contribution to the use of space in art (e.g., changing spatial relationships and patterns produced by the movement of forms in space)
  - The role of the viewer in optical art, kinetic art, environments, and happenings, and the resultant changes in the world of art

- Show the students a representative sampling of the artwork of various cultures from early times to the present, and help them to see the change in human perceptions of space as evidenced by art.

INDEPENDENT STUDIO AND RESEARCH PROJECTS

- A pictorial essay developed from drawings or photographs of a particular shape or form in space
- A visual presentation concerning the effective use of space in graphic design
- An original banner, book jacket, poster, or other type of graphic art which incorporates the effective use of positive and negative space or spatial relationships in its design
- A visual presentation concerning the use of linear perspective by artists of the Renaissance
- A visual presentation which illustrates a variety of techniques for creating the illusion of a third and/or fourth dimension in a two-dimensional art form

SPEEDING AUTOMOBILE by Giacomo Balla, 1912. Oil on wood, 21 7/8" x 27 1/8". Collection, MUSEUM OF MODERN ART, NEW YORK. Purchase.

- A personal interpretation of space
- An effective use of the human form in action as either figure or ground in an original drawing, painting, or series of prints
- An effective spatial arrangement of opaque, transparent, and/or translucent planes and volumes in an original, nonobjective construction
- The development of a problem in architectural, landscape, or interior design to which the abstract spatial studies which have been completed can be specifically applied
- A research report on the development of urban planning in the local community, a particular city, another part of the United States, the "new towns" of Europe and America, or such experiments as Chandigrah, Brasilia, and Arcosanti
- A summary-analysis of Gyorgy Kepes', Laszlo Moholy-Nagy's, and/or Irene Rice Pereira's ideas about space, shape or form, motion, and vision as expressed in their work and writings
- A booklet composed of an ordered series of "frames" which produce a "motion picture" when flipped with the edge of one's thumb
- A report on the relationship between stroboscopic or stop-action photography and (a) the simultaneity of the Cubists, or (b) the space/time visualization of the Futurists

SUMMARY AND EVALUATION

To what extent do the student's observations, responses, and creative work reveal that he or she:

- Is aware that space is a very real element of existence?
  - Has both qualitative and quantitative characteristics and is therefore perceptible?
  - Has affective properties?
  - Exists in the mind, as well as in the physical universe?
- Is aware that he or she not only can, but **must** control the use and effects of space?
- Is aware that the human being's concept of space is directly related to the development of human consciousness and has therefore changed throughout the ages?
- Is aware that many aspects of the environment are three-dimensional compositions in space?
- Is able to organize and construct a three-dimensional composition in space?
- Understands the fundamental techniques for creating the illusion of space and/or movement in two-dimensional forms?
- Is able to create the illusion of space and/or movement in two-dimensional forms effectively and imaginatively?
- Understands the nature of positive and negative space?
- Is able to use positive and negative space effectively and imaginatively in a variety of two- and three-dimensional forms?
- Is able to use space creatively in original artwork?

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LIGHT AND COLOR

It is difficult for sighted people to imagine a world without light and color. These are the only elements of art which must be perceived visually; and since light is the **sine qua non** of visual experience, and color a derivative of light, it seems appropriate to consider them together.

In general, artists work with light and color on an intuitive basis. That is, they respond to what they see in a very personal way and experiment freely with various aspects of artistic expression. However, as they become aware of the effects they can achieve and of the processes/techniques through which they can achieve them, artists begin to work with light and color in an increasingly cognitive as well as intuitive manner, particularly as they come to use these elements as direct and independent language. For this reason, some knowledge of the theory of light and color--but not of rules and color wheels--has been included in the material which follows.

Light is a visible form of radiant energy which also includes infrared, ultraviolet, and X-rays. One of the many properties of light is color, a circumstance which can easily be proved by simple experiment: If "white" light passes through a drop of water or a prism, it is dispersed into a rainbow of colored light; and if the resulting spectrum passes through a second but inverted prism, the bands of color will combine to form white or colorless light again. Thus color is a "frequency phenomenon," an optical sensation produced by radiant energy of particular wavelengths and intensities.

There are two types of color:

- **Chromatic**--which includes the entire visible spectrum, and
- **Achromatic**--which includes only white, black, and the various tints and shades of gray.

Chromatic colors have three attributes or properties:

- **Hue**--that characteristic of a given color for which it is named;
- **Intensity** or **saturation**--the purity of a hue; and
- **Value**--the brilliance of a hue as measured on a scale of grays between the two extremes of white and black. As white is added to a pigment, its color becomes lighter and therefore "higher" in value; as black is added, it becomes darker and therefore "lower" in value. Colors with values higher than medium gray are often called **tints,** and those with lower values are called **shades.** Thus lavender is a tint of violet; and maroon, a shade of red. Adding either white or black lessens the purity of a hue and makes the viewer more aware of a color's value than of its hue as it approaches either end of the scale.

Achromatic colors differ only in brilliance or value; they have no hue and therefore no intensity or saturation. The characteristics of chromatic and achromatic color are readily demonstrated by adjusting the b&w/color and brightness level knobs on a television set when a program is being presented in color.

Changing the color of light is an **additive** process that sometimes produces rather surprising results. For example, the combination of red and green light, in the proper intensities, produces a pure or monochromatic yellow--although that frequency of radiation is rarely present. If green light is added to blue, the result is a blue-green called turquoise or cyan; and blue and red produce magenta--an optical sensation that cannot be found in the spectrum at all!

Red, green, and blue are the **primary colors of light** because, in appropriate mixtures and intensities, they form all the colors in the visible spectrum. When one of these is added to another, the resulting color will produce the afterimage of the third and is therefore considered its complement (e.g., If one stares at a concentration of yellow light produced by combining red light with green, an afterimage of blue will appear. The reverse is also true. Each of the colors is therefore the opposite or complement of the other.) Yellow, cyan, and magenta comprise the **secondary colors of light.** The **complementary colors** are blue/yellow, red/cyan, and green/magenta. In close proximity, they enhance one another; but in combination, they cancel each other out and produce colorless or "white" light, the sum of the spectrum in balance. The complement of light is darkness, or the absence of light; therefore the complement of white is black.

Changing the color of pigment is a **subtractive** process, with more predictable results than its counterpart in light. Since pigment is a substance, it can only be seen when there is light--and then it absorbs or "subtracts" some of the frequencies of radiation and reflects or transmits others. For example, blue paint absorbs the red, orange, and yellow bands of the spectrum; reflects the green, blue, and violet ones; and therefore appears to be blue. Yellow paint absorbs blue and violet; reflects red, orange, yellow, and green; and therefore looks yellow. A mixture of the two absorbs all but green and very small portions of red, orange, yellow, blue, and violet. The only light reflected by both colors individually and in combination is green, which therefore becomes the characteristic color of the paint. A work by Vincent van Gogh illustrates an interesting application of these phenomena: By juxtaposing distinct brushstrokes of blue and yellow paint in THE RAVINE, he causes the viewer to see blue and yellow both as independent colors **and** as green, a combination of the two. This deliberate alternation of the viewer's perception coupled with the staccato rhythm of the brushstrokes produces a color vibration that makes the turbulent water in the painting come alive.

The **primary colors of pigment** are the **secondary colors of light:** yellow, cyan, and magenta. As we've just seen, yellow plus cyan or blue equals green. Cyan plus magenta equals violet, and magenta plus yellow equals orange. Green, violet, and orange therefore comprise the secondary range of colors; and the complementary pairs include yellow/violet, cyan/orange, and magenta/green. In close proximity, the complementary colors of pigment tend to enhance each other; but unlike those of light, they have a dulling effect when mixed and ultimately produce one of the many tints or shades of gray. Thus red and green light will produce yellow light; but red and green pigment looks like mud.

The characteristics of light are determined by its source, a condition which accounts for the visual effects of television, light shows, and fireworks on the Fourth of July. It further accounts for the differences between natural and artificial light and is therefore of particular importance to photographers whose selection of film, filters, and flashbulbs is dependent upon the quality of light and the special effects for which these items are to be used.

In turn, the nature of light affects the appearance of things illuminated by it. Artists have long exploited the visual effects of incidence, intensity, and color on persons or objects in motion or at rest. A working knowledge of these is fundamental to both the visual and the performing arts, which depend upon it for the strength of their illusion. As might be expected, light has its greatest impact on color--an impact that ranges from the wildly psychedelic to simple metamerism, the tendency of colored surfaces to look alike in one kind of light and quite different in another. In general, we maintain a fairly normal perception of color under very different types of illumination; but an awareness of the principles involved enables the artist/designer to produce a variety of optical effects and may remind the average consumer to select materials under the same conditions of light as those in which they are to be seen.

With the exception of fluorescence, the colors we ascribe to a nonluminous object (e.g., a flower, a lemon, a rug, or anything else that doesn't produce its own light) depends upon:

- The nature of the light that falls upon it,
- What the object does to that light,
- The medium through which it travels, and
- Our perceptual apparatus.

Since white light is a balance of the full visible spectrum, any substance illuminated by it will reflect and/or transmit some of its colors and absorb others. Colored light limits the range of frequencies that can be reflected, transmitted, or absorbed to those that produce the apparent color of the light. For these reasons, a piece of red paper looks red under white light because it reflects the red and orange bands of the spectrum and absorbs all others. It also looks red in red light. But in yellow light, the paper absorbs all but very small amounts of red, orange, and yellow radiation, and therefore appears to be black or a very dark brown. White materials always reflect light in the same proportions they receive--thus a piece of white paper looks white in white light, red in red light, yellow in yellow light, and bright or dim according to the brilliance of the light which makes it visible.

So--an illuminated object can reflect, transmit, or absorb only those colors included in the light which falls upon it, but the substance of which it is made can alter the effects of that light in a variety of ways. Colors of the same intensity and hue will therefore look quite different in:

- A piece of glass or cellophane;
- A bowl of gelatin;
- A volume of liquid;
- A swatch of velvet, cotton, silk, or wool;
- A Christmas tree ornament;
- A strip of enameled wood or aluminum siding;
- An enameled metal dish;
- A glazed ceramic; or
- A painting done with oil, acrylic, tempera, watercolor, crayon, pastel, ... , alone or in combination.

And some materials (e.g., gold foil and motor oil) have the added property of reflecting one color and transmitting another.

Both the color and the quality of light are affected by the medium through which it passes--hence our nacreous dawns, blue skies, and flaming sunsets. The world of color fades on foggy mornings, and the "real" browns and greens of distant hills become an optical grayish-purple. The Old Masters observed these phenomena and used them to advantage in creating mood and the illusion of depth on a two-dimensional surface. Painters, potters, and glaziers recognized the properties of silicones with respect to light and raised their usage of them to a high level of art through such processes as glazing and crackling. The development of plastics further enabled artists to capitalize upon the visual effects produced by the internal absorption, transmission, reflection, dispersion, distortion, polarization, and/or interference of light waves resulting from the structure and composition of transparent and translucent planes and volumes.

In the final analysis, however, the most significant aspect of light and color is our visual perception of them; for no matter how independently they may exist in the physical universe, their chief importance to us in terms of life and art is directly related to our capacity for seeing and our response to what we see. The process of seeing is generally the same for all of us, but there are differences--both in what we see and in how we respond to what we see. For example, some of us are more susceptible to eye fatigue than others, or are subject to it under different circumstances, and, because eye fatigue produces afterimages of complementary color, our visual sensations are sometimes distorted. One man in 10 and one woman in 100 is "color blind": some see little difference between particular shades of blue and green, others between green and red. Individually and collectively, we tend to associate color with experience--a condition which is evident in our personal preferences; in the visual temperatures we ascribe to certain colors (e.g., the "warm" reds, yellows, pinks, and oranges, and the "cool" blues, greens, grays, and whites); and in the color symbolism of various cultures. Interestingly enough, we are not disturbed by orange skies and similar departures from the real in filmed cartoons or advertising displays; but we refuse to eat--are even sickened by--blue mashed potatoes, green fried eggs, and similar distortions of familiar foods. Thus we experience not only visual, but also emotional, physiological, psychedelic, even hallucinogenic effects from certain combinations of light and color. More often than not, our responses are predictable in terms of scientific laws and principles; but a significant number of them still seem unique.

For these reasons, the students should be encouraged to discover for themselves--through direct experience in a free, imaginative, and self-structured way--without the use of set rules and color wheels:

- The appropriateness of light and color as a medium of expression in the world of **now**, a world which bypasses internalized perception in favor of a direct attack on the senses intended to elicit an immediate, all-at-once, nonrepeatable response;
- The power of the imaginative use of light and color to visualize one's own perceptions and to change the viewer's mode of consciousness as well;
- The effects of these elements upon the apparent size, shape or form, weight, and spatial relationships of items within a work of art;
- The effects of the quantity of color, the shape of the color area, the symbolic or psychological aspects of color, and the manner in which it has been applied on the overall effect of color and upon warm/cool, advancing/receding, expanding/contracting, ... , relationships;
- The range of expression available to them through the choice of subjective or optical color, as opposed to local, real, or objective color;
- The emotional as well as visual sensations evoked by tonality, a limited palette, or a myriad of colors;
- The differences between the effects achieved through a thorough mixing of paints or pigments, and those resulting from a free and textured handling of them;
- The quality and effects of controlled illumination, regardless of the actual lighting conditions in which the work was developed or is viewed; and
- The use of light and color for unity, harmony, and balance.

It is with these thoughts in mind that the bibliographic references on pages 35-36 have been included.

STUDIO EXPERIENCES

- Using cardboard rectangles of the same size, the students might develop achromatic value scales and then create matching scales in color. In addition, they might experiment with visual effects produced by placing rectangles of the same size but different colors on various colored backgrounds.
- Using acrylic, tempera, or oil paint, the students might experiment freely with color mixing and discover, perhaps, how many variations of a single color they can produce.
- Using a wide variety of paints, pastels, inks, and art papers, the students might explore the unique qualities of each medium with regard to transparency, opaqueness, fluidity, covering power, texture, ... , and the various effects that can be produced with them.
- The students might experiment with ultraviolet or black light on fluorescent colored surfaces.
- The students might experiment with the effects of color on our eating habits by preparing foods in unfamiliar colors, serving them to their friends, and observing the results.
- Using cardboard or corrugated paper boxes and tempera or acrylic paint, the students might construct three-dimensional forms which express a personal feeling or emotion through the effective use of color.
- The students might develop paintings in which color is used in unusual or unnatural ways (e.g., green faces, purple fire hydrants, blue bananas, orange skies).
- The students might design and construct stabiles or mobiles of tissue paper, cellophane, magazine pages, or other colored materials.
- The students might create interesting two- and three-dimensional forms of colored glass, cellophane, or plastic planes.
- The students might experiment with the effects of color and motion, using:
    - Small squares of complementary color

attached to the same corner of alternate pages in a book;

  - Colored discs slit from center to circumference and attached to a revolving turntable or potter's wheel; or
  - Patches of color attached to the blades of an electric fan.

- The students might experiment with achieving light and color effects in photography through the imaginative use of f-stops, filters, and supplementary illumination.
- The students might experiment with light shows, with environments, and with lighting design as it applies to interiors, advertising displays, and live theater performances.
- Using a variety of color combinations, the students might design wardrobes for teenage boys and/or girls.

- The students might create interesting compositions by arranging such materials as string, cellophane, wax crayon shavings, petroleum jelly, ..., in 2x2 glass slide mounts or between pieces of heavy celluloid; sealing them with tape; and then projecting them as slides. (The heat from the projector will melt the petroleum jelly and crayon, with rather unusual results.)
- The students might experiment with the color effects of fused glass by creating simple glazed clay dish forms or shapes suitable for hanging.
- Using transparent enamel, the students might experiment with color in dishes or pendants by refiring several colors over and over.
- Using sponges, string, toothpicks, twigs, popsicle sticks, toothbrushes, cardboard strips, found objects, tempera, and a variety of papers, the students might experiment with brushless painting in black, white, and the primary colors of pigment.
- Using paper and black and white tempera, the students might illustrate the concept of value by translating subjects from their sketchbooks into a variety of simple, flat, achromatic planes.
- The students might design woodcuts or etchings which illustrate the use of line to achieve value.
- The students might develop paintings in which value is the chief source of dramatic or emotional impact.

DISCUSSIONS

- Examine with the students a variety of examples of the use of light and color:
  - In advertising and packaging
  - In manmade environments such as

homes, schools, churches, museums, galleries, shops, municipal buildings, manufacturing centers, ...

- In clothing and accessories, both historical and contemporary

Then discuss with the students such topics as the following:

- The use of color for eye appeal and emphasis in marketing and advertising
- The use of light and color in architecture and interior design, including local examples as well as those from other cultural or geographical areas
- The use of color in clothing and accessories, again including local examples as well as those from other cultural or geographical areas
- The fact that certain colors are flattering to certain people, and others are not
- The effects of color as opposed to black and white in photographs, films, and/or television programs

- Show the students a variety of works of art which illustrate the effective use of light and color. Some of the following might be included:

  Josef Albers' HOMAGE TO THE SQUARE: ASCENDING
  Robert Campin's ALTARPIECE
  Mary Cassatt's MOTHER AND CHILD, THE LODGE
  Paul Cezanne's PINES AND ROCKS, CHESTNUT TREES AT JAS DE BOUFFAN
  Marc Chagall's I AND THE VILLAGE, BIRTHDAY
  Gerard David's TRIPTYCH OF ST. JOHN THE BAPTIST
  Stuart Davis' LUCKY STRIKE
  Andre Derain's LONDON BRIDGE
  Raoul Dufy's CASINO DE NICE, SAILBOAT AT SAINTE-ADRESSE
  El Greco's ST. JOHN'S VISION
  Lyonel Feininger's GELMERODA
  Vincent van Gogh's SUNFLOWERS
  Childe Hassam's COLUMBUS AVENUE, BOSTON: RAINY DAY; WINTER NIGHTFALL IN THE CITY
  Hans Hofmann's BLUE RHAPSODY
  Edward Hopper's NIGHTHAWKS
  Wassily Kandinsky's BLUE (NO. 393), COMPOSITION NO. 2
  Franz Kline's SIEGFRIED; BLACK, WHITE AND GRAY
  Georges de La Tour's EDUCATION OF THE VIRGIN
  Light sculptures
  Seymour Lipton's CRUCIBLE
  Franz Marc's BLUE HORSES
  Henri Matisse's GRAND INTERIEUR ROUGE, RED STUDIO
  Mayan Bonampak Temple frescoes
  Joan Miro's MAN, WOMAN, AND CHILD; THE MOON
  Claude Monet's HAYSTACKS, ROUEN CATHEDRAL
  Henry Moore's INTERNAL AND EXTERNAL FORMS
  I. Rice Pereira's LANDSCAPE OF THE ABSOLUTE
  Pablo Picasso's LE GOURMET, HARLEQUIN
  Maurice Prendergast's LOW TIDE BEACHMONT; CENTRAL PARK
  Abraham Rattner's APRIL SHOWERS
  Tillman Reimenschneider's altarpiece and sculpture
  Auguste Renoir's LADY WITH PARASOL
  Rembrandt van Rijn's PORTRAIT OF A YOUTH, THE NIGHT WATCH
  Diego Rivera's FLOWER VENDOR
  Mark Rothko's PAINTING (1953-54), EARTH AND GREEN
  Georges Roualt's DEAD CHRIST, OLD KING, A CLOWN, THREE JUDGES
  Henri Rousseau's THE SLEEPING GYPSY
  Georges Seurat's SUNDAY AFTERNOON ON THE ISLAND OF LA GRANDE JATTE, AT THE CONCERT EUROPEEN
  Alfred Sisley's BANKS OF OISE, EARLY SNOW OF LOUVECIENNES
  Stained glass windows in Chartres Cathedral and others
  Titian's VENUS AND THE LUTE PLAYER
  Tohaku's BOOM OF MAPLES AND FLOWERS
  Jan Vermeer's YOUNG WOMAN WITH A WATER JUG, A PAINTER IN HIS STUDIO
  Jean Antoine Watteau's EMBARKATION FOR CYTHERA
  Yoruba dance masks

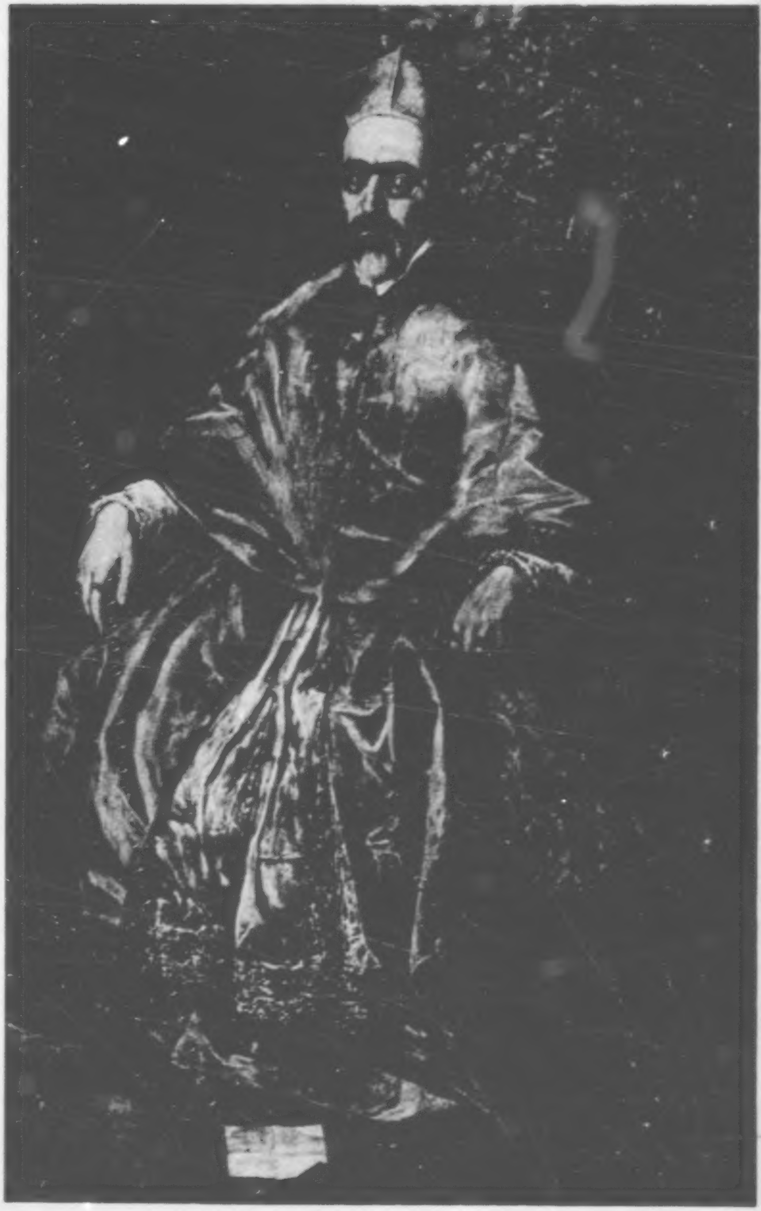
Such items as the following might then be discussed:

- The intensity of the colors used by van Gogh
- The use of cool, subdued color in Picasso's LE GOURMET and HARLEQUIN
- The use of black masses and outlines for separation of color and "visual shock"
- The comment that Henri Matisse, the informal leader of the Fauves, "was fairly well convinced that color imitation or exactitude not only failed to convey the emotions felt by the artist, but constituted instead an impediment to successful expression"
- The theory of color demonstrated by the Impressionists and the Pointillists

- A comparison of the use of light and color by the Old Masters and the Impressionists
- Kandinsky's comparison of color and painting with musical notes and composition
- The statement that "Rothko appears to be seeking a way of changing the viewer's mode of consciousness through color. . . . he wants painting to seize the consciousness, to get behind man's thought and feeling"
- The various techniques for applying paint employed by Chagall, van Gogh, Rembrandt, Seurat, and Titian
- The strong emphasis given to color as nonverbal language by such groups or movements as Orphism, Die Brucke (The Bridge), Der Blaue Reiter (The Blue Rider), and Psychedelic Art

- Have the students examine the use of value in a variety of art forms: advertising design, architecture, fashion design, painting, printmaking, product design, sculpture, ... Some of the following examples might be included:

  Harry Bertoia's WALL PIECE
  Georges Braque's STILL LIFE FRUIT, STILL LIFE WITH GRAPES, STILL LIFE: BLUE PLUMS, LE JOUR
  Alexander Calder's mobiles
  Giorgio de Chirico's NOSTALGIA OF THE INFINITE, DOUBLE DREAM OF SPRING, JUAN-LES-PINS, ANTIQUE ERA



CARDINAL DON FERNANDO NINO de GUEVARA by El Greco. Oil on canvas. THE METROPOLITAN MUSEUM OF ART. BEQUEST OF MRS. H. O. HAVEMEYER, 1929. THE H. O. HAVEMEYER COLLECTION

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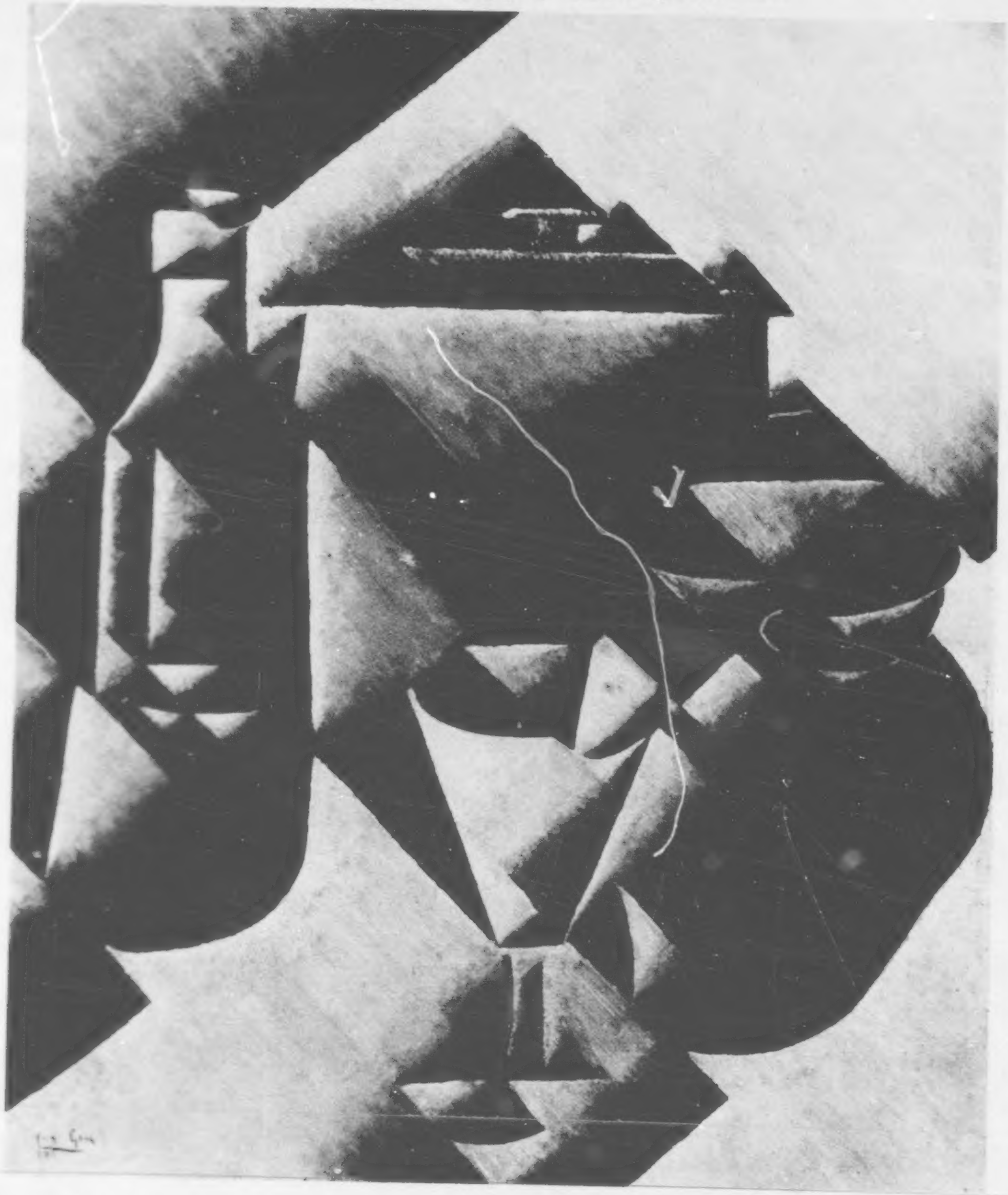

Herbert Ferber's THE FLAME
Juan Gris' GUITAR AND FLOWERS; LE PAQUET DE TABAC; LA COMPOTIER, STILL LIFE
George Inness' AUTUMN OAKS
Ray Komai's side chair
Georges de La Tour's THE FORTUNE TELLER
Fernand Leger's THE CITY, THE BLUE BASKET, THREE WOMEN
Edouard Manet's THE FIFER, THE DEAD TOREADOR, THE GUITARIST
Peter Max's posters
Henry Moore's sculptures
George Nelson's chairs
Louise Nevelson's CATHEDRAL NO. 1-6, ROYAL TIDE I
Pablo Picasso's DOG AND COCK, HARLEQUIN ON HORSEBACK, WOMEN OF ALGIERS, MA JOLIE, STILL LIFE, VIOLIN AND GRAPES
PSYCHEDELIC WET (film)
Rembrandt van Rijn's THE DESCENT FROM THE CROSS, ARISTOTLE CONTEMPLATING THE BUST OF HOMER
Ludwig Mies van der Rohe's Seagram Building
Eero Saarinen's TWA Flight Center at Kennedy International Airport, the General Motors Technical Center Service Section, chair
Yves Tanguy's MAMA, PAPA IS WOUNDED!
Titian's THE TRIBUTE MONEY, VENUS AND THE LUTE PLAYER
George Tooker's THE SUBWAY

STILL LIFE by Juan Gris, 1911. Oil on canvas, 23½" x 19¼". Collection, THE MUSEUM OF MODERN ART, NEW YORK. ACQUIRED THROUGH THE LILLIE P. BLISS BEQUEST.

Such items as the following might then prove useful for discussion:

- The relationship of value to hue and intensity
- The importance of value in posters, traffic signs, advertising displays, ...
- The effects of surfaces on light, color, and value (cf. fabrics, fashion accessories, plastics, wall materials, ... , and the works of artists like Harry Bertoia, Henry Moore, Louise Nevelson, Ludwig Mies van der Rohe, and Eero Saarinen)
- The dramatic effects of illumination achieved by Rembrandt, La Tour, and Titian
- The use of value to interpret space and mood
- The nature, function, and effects of chiaroscuro
- The differences between the abstract use of value to create the illusion of space, as illustrated by the paintings of Georges Braque and Juan Gris, and the more realistic use of it in the works of George Inness
- The illogical use of darks and shadows in the paintings of Giorgio de Chirico

INDEPENDENT STUDIO AND RESEARCH PROJECTS

- A visual presentation of the effects of light on color
- A color and light show produced and presented by a few students for the entire class or school
- A lighting design for a school or community theater production
- A painting or print developed from selected color combinations, such as warm or cool colors, complementary colors, analogous colors, ...
- A painting developed from several colors, all of the same value
- A visual presentation of recent trends in the use of color for packaging and advertising design
- A series of experiments in the use of color for figure/ground contrast (positive and negative shapes)
- A visual analysis of the psychological or emotional aspects of light, color, and value
- A visual presentation or a layout which illustrates the use of contrasting values to achieve vitality in advertising, fashion, and interior design; architecture; painting; or sculpture
- A visual analysis of the work of the Impressionists, the Fauves, the Pointillists, the Cubists, and/or any other group of artists concerned with the creative use of light, color, and value
- A visual analysis of Optical, or Op, Art
- A collage or painting based upon the color theories of a particular artist or movement in art
- A composition which involves movement as well as color
- A miniature or full-size environment, involving light, color, movement, and both two- and three-dimensional design
- A three-dimensional structure or relief in which color is an integral part of the total design
- A visual presentation of the use of color in architecture and environmental design
- An interior design for an apartment, a

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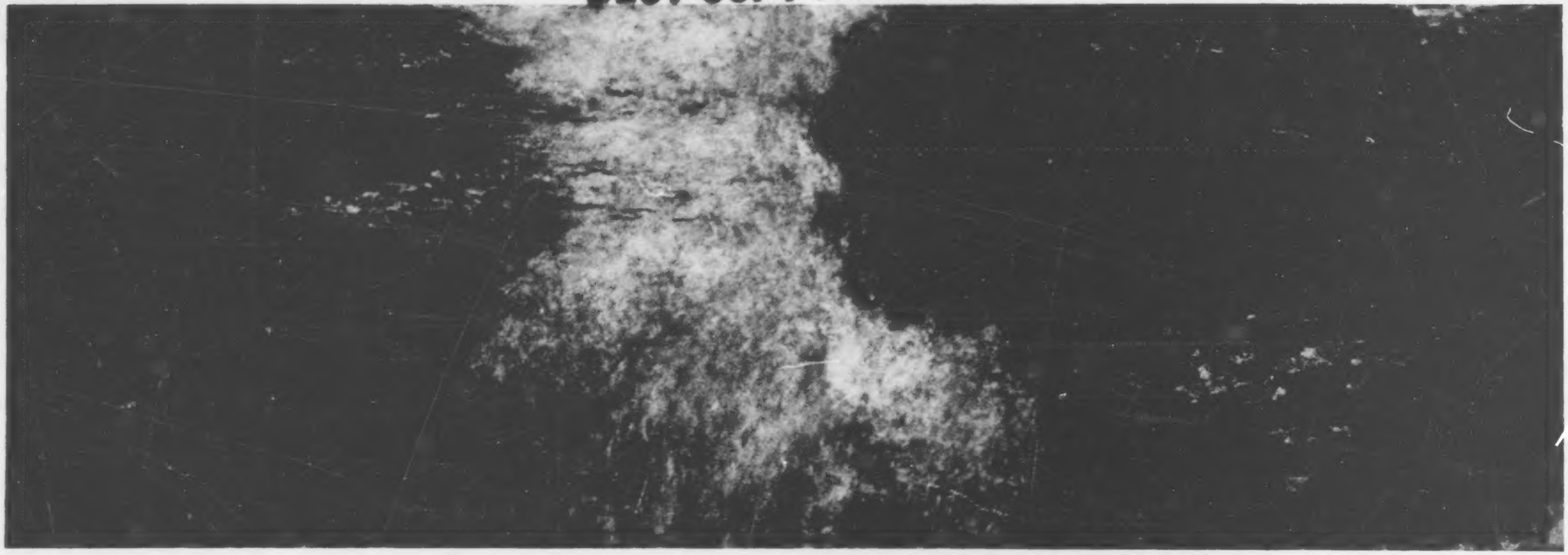

WATER LILLIES by Claude Monet, c. 1920. Oil on canvas, 6' 6½" x 19' 7½". Collection, THE MUSEUM OF MODERN ART, NEW YORK, MRS. SIMON GUGGENHEIM FUND.

home, a school, a "house of the future," a community building, ...

- A painting which illustrates the use of light and dark values for dramatic effect
- A series of experiments with a variety of ways of expressing value, such as smudging, rubbing, or blending lines with charcoal; wet and dry techniques; and combinations of watercolor, inks, and other media
- A visual presentation of techniques for achieving value in various forms of printmaking

SUMMARY AND EVALUATION

To what extent do the observations, responses, and creative work of the student reveal that he or she:

- Understands the nature and properties of light and color, and the relationship between them?
- Is aware that light and color are integral to the environment--and has developed the ability to see that environment in terms of these two elements, when he or she chooses to do so?
- Understands the nature of value and its relationship to color and light?
- Understands the implications of the nature and properties of light for photography and the other visual arts?
- Is aware of the variety of effects that can be achieved through the imaginative use of light, color, and value?
- Understands that these effects depend not only upon the artist's perception and use of the elements which produce them, but also upon the viewer's capacity for seeing, his or her level of

sensitivity, and both his or her personal and cultural experience--particularly with color?

- Is aware of the power of color and light to affect human sensibility, and of the full significance of that power?
- Is aware of current trends in the use of these elements--including their use as a psychological force?
- Is aware of the increased range of color and media produced by modern technology?
- Is able to use color abstractly and nonobjectively, as well as representationally?
- Is aware of the many ways in which artists use value: for modeling, interpreting space, creating mood and illusion, developing pattern, ... ?
- Understands the importance of value and light in three-dimensional design?
- Enjoys experimenting with light, color, and value in a variety of media, and perceives the effects he or she can produce with them?
- Is able to mix, control, apply, and otherwise use these elements imaginatively and creatively in original artwork?

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FORM (SHAPE)

Form is a segment of space or substance with distinguishable boundaries. It can be a plane, a three-dimensional image on a flat surface, a volume, a construction, an open spatial structure--even negative space or a void. Two-dimensional forms are often called **shapes** and are usually defined by closed lines, but they also emerge from areas of color, overlapping planes, and contrasts of texture or value. Three-dimensional forms are defined by their mass or structure and by patterns of light or movement, and often require the viewer's touch for their effectiveness as esthetic expression.

Like the other elements of art, forms are everywhere. They are large or small, simple or complex, rounded or pointed, convex or concave, perfect or irregular, airy or massive, static or mobile, and often tangible as well as visible. There are two major types:

- **Biomorphic** forms are rounded, ovoid, amorphous. They resemble the **organic** aspects of nature and therefore relate to life and primal sources.
- **Geometric** forms are pointed, circular, mathematical. They resemble the **inorganic** aspects of nature, are often produced by instruments devised by human beings, and therefore suggest intellectual, abstract, and mechanical qualities.

In general, the "meaning" of a shape or form and the responses it evokes have a basis in common human experience. But because the properties of these elements as we encounter them in life acquire a new meaning when they are used in conjunction with other elements in a composition; because the significance of objects and actions differs from culture to culture; and because the viewer brings to a work of art his or her experience, level of sensitivity, and way of seeing, the impact of the shapes or forms in a given achievement will vary.

Artists select, transform, or create forms that seem most appropriate for given purposes. For example, they may:

- Try to redefine the properties of forms;
- Attempt to capture the essence of their subjects through representational or abstract uses of form;
- Use the symbolic value of particular forms as a means of expression or communication;
- Create nonobjective forms which stimulate direct sensory reactions;
- Organize a variety of forms, or variations of one in conventional ways; or
- Deliberately distort, juxtapose, or use familiar forms in unfamiliar ways--as Picasso does in GUERNICA--in order to make personal statements or to elicit particular types of response.

In any event, the artist's use of shape or form is a **matter of choice** and therefore serves as an important clue to the meaning of the work as a whole.

It also tells us something of the artist's milieu, since the shapes and forms in art are related to the materials, processes, and prevailing attitudes of the time. For primitive peoples, shapes often had religious significance and three-dimensional forms were physical embodiments of the gods, rather than mere representations of them. Early works like the pyramids and the Sphinx, the Colossus of Rhodes, the Anglo-Saxons' Stonehenge, and the monoliths of Easter Island are massive structures made of stone and meant to serve religious, political, commemorative and/or other purposes. There is a permanence about them that spans both worlds. Later works were carved, molded, cast, constructed, assembled, ... , of marble, wood, terra cotta, bronze, wax, wire, polyester, transparent and translucent plastic, found items--even ice. They released the forms and meanings that were "imprisoned" in the material, or captured the human form, or celebrated the divine, or said something about the human condition, or defined an element of the physical universe, or served a functional purpose, or exploited technological developments, or lodged a protest. Contemporary forms reflect the changing nature of life: they are nonobjective, kinetic, amorphous--even liquid. And some works go further yet by stressing the here-and-now, the one-time-only, the direct sensation of the 70's and 80's in balloon structures that self-destruct and sculptures of ice that melt in the making.

As with the other elements of art, the students' experience with form should be varied and extensive. Some of the following types of activity might be included, but in any event, students should be encouraged to reinforce their visual perception of things by touch or by feel whenever possible.

- Direct experience with a variety of media through which the students can discover:
  - The physical properties of forms
  - The symbolic properties of shapes and forms
  - The visual and/or symbolic effects of various arrangements of shapes and/or forms
  - The effects of light and/or movement on forms, or specific arrangements of them
  - The relationship between forms and the materials and processes used in depicting, transforming, or creating them
  - The variety of purposes which forms can serve
  - The effects one can achieve with fragmented forms
- Experiments in creating three-dimensional images on a flat surface
- Experiments in abstracting through the conversion of three-dimensional forms to two-dimensional shapes in varied perspectives
- Sketching sessions designed to sharpen the students' awareness of the types, functions, and arrangements of shapes or forms:
  - In the whole human figure, or in enlarged details of that figure
  - In machines and machine parts
  - In or about the school building
  - In the natural environment
  - In shopping areas, office buildings, streets, and neighborhoods
  - In art galleries and sculpture gardens
  - In photographs, advertisements, and television commercials
- Film or slide presentations, visits to cultural institutes and exhibits, and open discussions
- Informal meetings with architects, sculp-

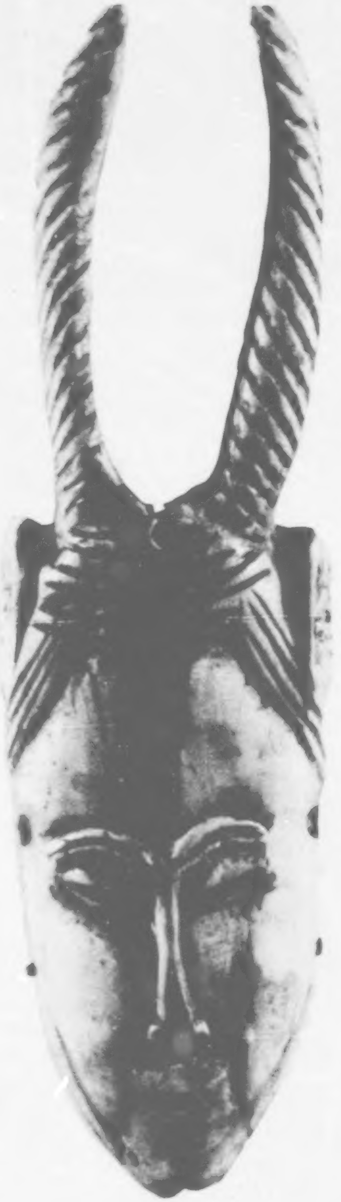
tors, interior designers, industrial engineers, graphic artists, and/or others whose occupations involve depicting, transforming, or creating shapes and forms

The following suggestions are more specific:

STUDIO EXPERIENCES

The students might:

- Create mood compositions with shapes of various sizes cut or torn from colored paper and pasted on mounting board.
- Create a series of designs based on simple organic forms by making rubbings on textured paper or cloth.
- Develop simple forms by pinching, adding, subtracting, or otherwise modeling terra cotta, clay, or plasticine until a satisfying design has been achieved.
- Construct stabiles of brightly colored rectilinear cardboard, celluloid, or plastic shapes.
- Build three-dimensional constructions of shapes carved or cut from scraps of styrofoam or genolite and textured with a burning tool and/or oversprayed with paint.
- Carve simple hand sculptures that appeal to the touch and bring out the grain, curve, and character of the wood.
- Develop nonobjective paintings or collages that incorporate the use of transparent overlapping planes or a combination of media.
- Spotlight a series of interesting forms from a variety of angles and directions, and observe the effects of changes in lighting upon the appearance of the items and the shapes and values of the shadows cast by the light.
- Create simplified forms by draping or wrapping an object, or a group of objects, in sheeting or thin material.
- Illustrate multiple views of a simple object or paper sculpture.
- Create three-dimensional studies of the simple geometric shapes and forms in a seated or reclining human figure.
- Use dowel rods, toothpicks, and nylon fishing line to create stylized figures or animal forms with many open and closed spaces.
- Create kinetic sculptures from discarded mechanical advertising display material.



HEAD WITH HORNS. AFRICAN. BAULE. Anonymous. 19th century. Ivory. COLLECTION PETER POLLOCK, NEW YORK

DISCUSSIONS

- Through films, slides, and visits to art galleries, museums, sculpture gardens, and shopping areas, expose the students to a variety of three-dimensional forms. These might include hats, jewelry, ceramics, silverware, furniture, accessories, primary structures, environments, architecture, and such representative works of art as:

  African sculpture--particularly from the Congo, in the Bakongo and Basonge styles
  Jean Arp's RELIEF, HUMAN CONCRETION, DESIGN
  Leonard Baskin's SEATED MAN WITH OWL
  BIRTH OF ATHENA (relief on the eastern pediment of the Parthenon)
  Chinese deities
  Constantin Brancusi's BIRD IN SPACE, FISH
  Lynn Chadwick's TEDDY BOY AND GIRL
  DISCOBOLOS ("The Discus Thrower")
  Frank Gallo's SWIMMER
  Lorenzo Ghiberti's bronze doors for the baptistry at Florence: LANGUEDOC FIGURE OF CHRIST
  Alberto Giacometti's CITY SQUARE, HEAD OF THE ARTIST'S MOTHER, THE CART
  Sidney Gordin's CONSTRUCTION NO. 17
  Tom Hardy's BISON
  Indian temple sculpture
  Gaston Lachaise's TORSO
  Edmonia Lewis' FOREVER FREE
  Jacques Lipchitz' RECLINING NUDE WITH GUITAR, BIRTH OF THE MUSES, FIGURE
  Michelangelo's MOSES, HEAD OF DAVID, PIETA
  Henry Moore's TWO FORMS, RECLINING FIGURE
  Isamu Noguchi's CRONOS
  Andrew O'Connor's HEAD OF LINCOLN
  Jose de Rivera's CONSTRUCTION 56, CONSTRUCTION "BLUE AND BLACK"
  Luca della Robbia's MADONNA AND CHILD, MADONNA WITH LILIES, MADONNA DEL ROSETO
  Augusta Savage's GAMIN

Topics like the following might then be discussed:

- The variety of materials used in three-dimensional forms
- The use of form in jewelry, accessory, product, and furniture design
- The interpretation of the human form in Greek and African sculpture, and in the work of representative artists (e.g., Baskin, Gallo, Ghiberti, Giacometti, Lachaise, Lipchitz, Michelangelo, Moore, O'Connor, della Robbia)
- A comparison of the biomorphic forms used by Jean Arp and Isamu Noguchi and the geometric forms in the work of Jose de Rivera and Sidney Gordin
- The contributions of such men as Charles Eames, Paul McCobb, George Nakashima, Jans Risom, Eero Saarinen, and Hans Wegener to functional design

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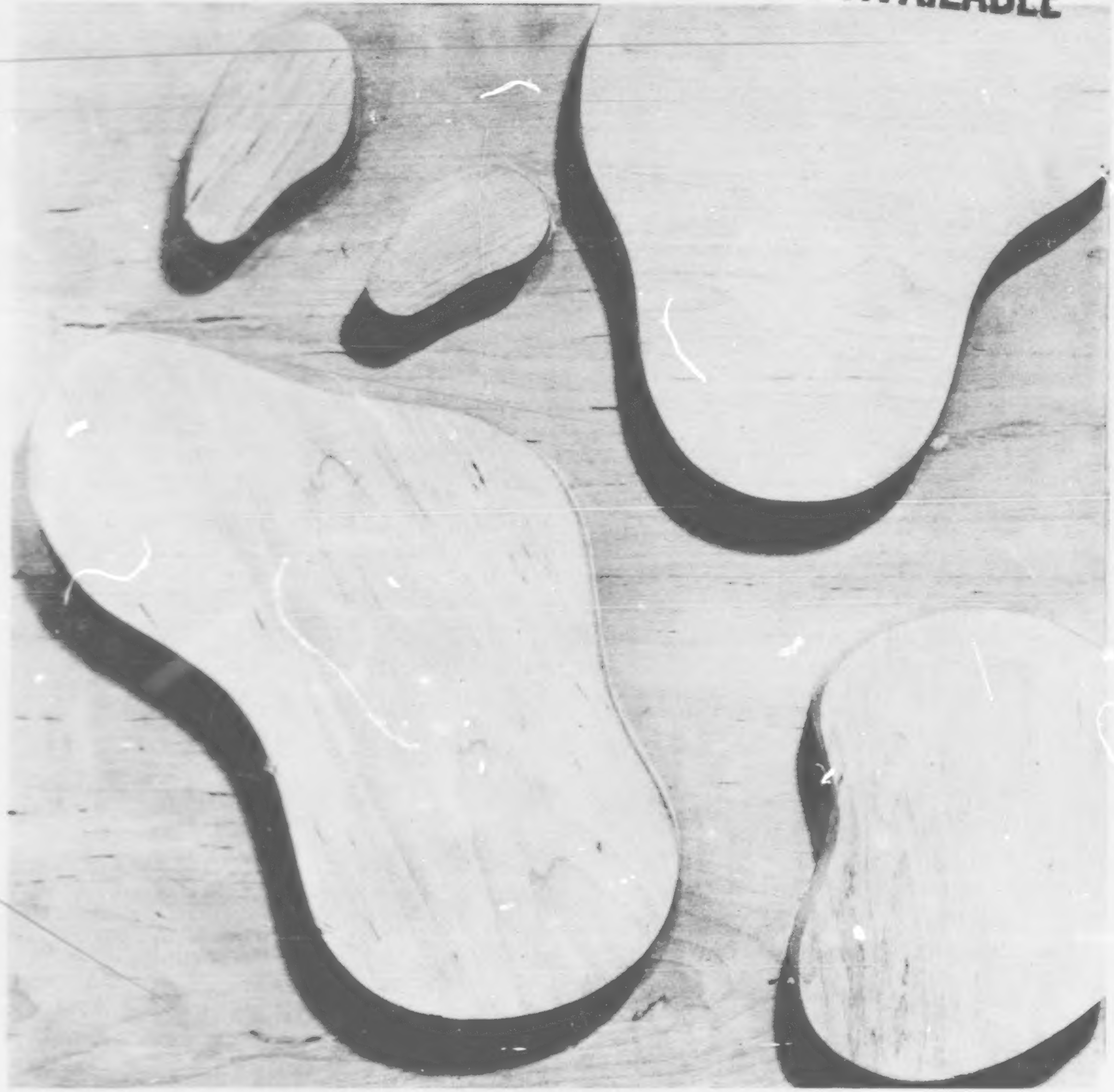
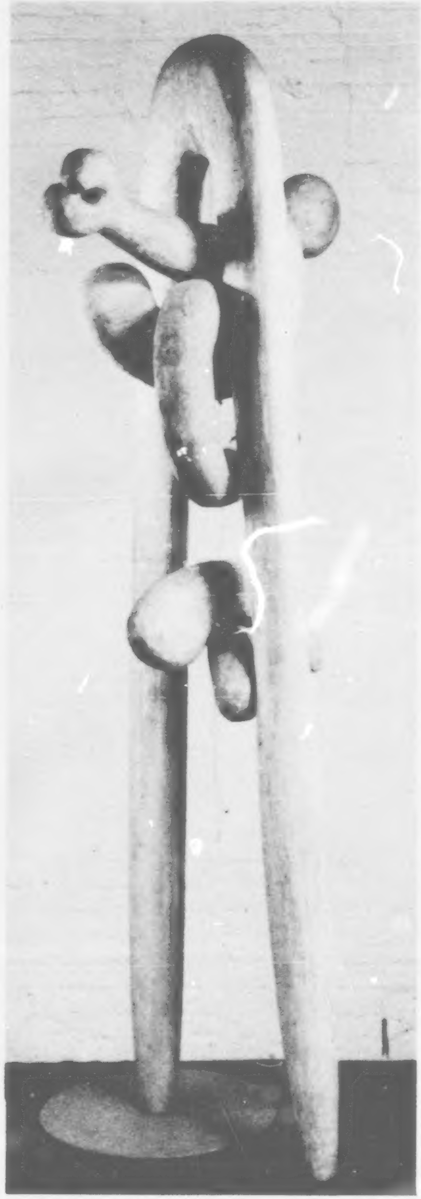
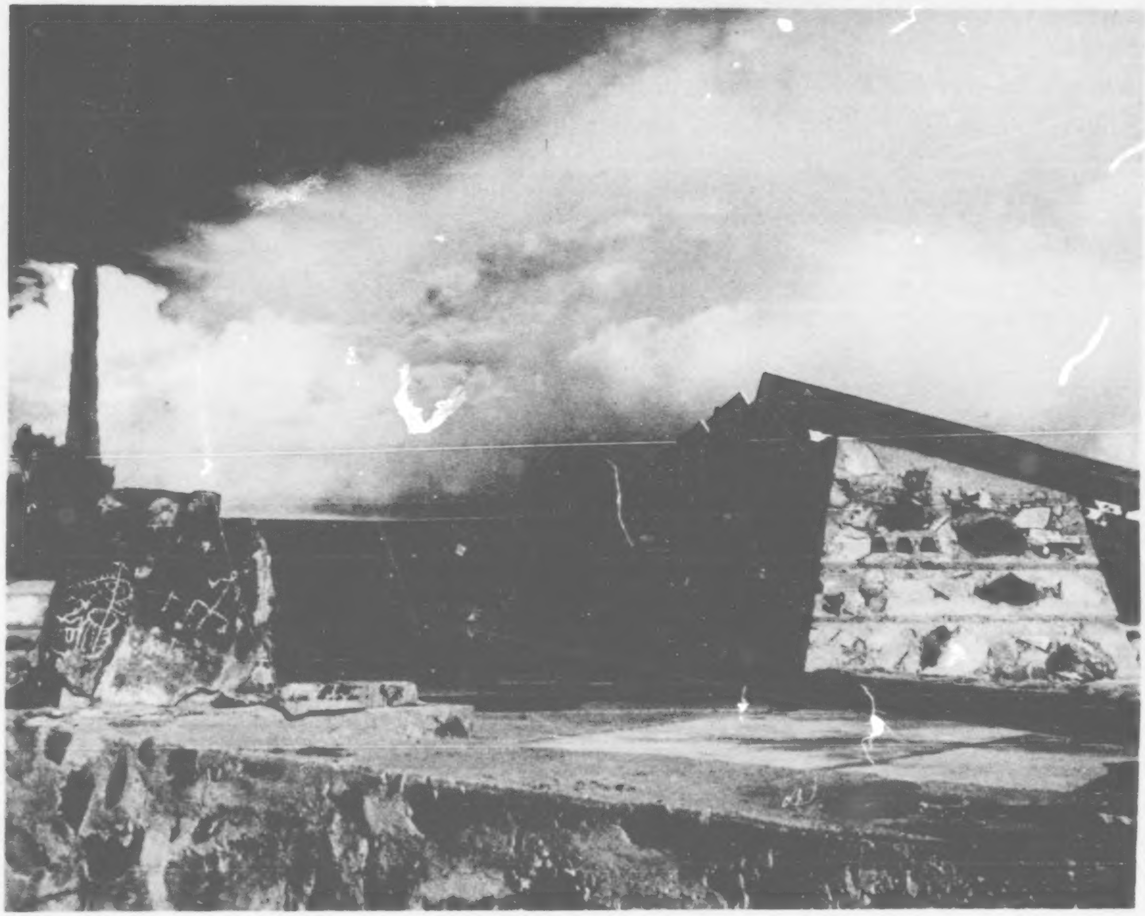


RELIEF by Jean Arp. 1938-39, after a relief of 1934-35, Wood, 19 1/2'' x 19 5/5''. Collection, THE MUSEUM OF MODERN ART, NEW YORK, GIFT OF THE ADVISORY COMMITTEE (by exchange).



CRONOS by Isamu Noguchi, Balsa wood, STABLE GALLERY, NEW YORK

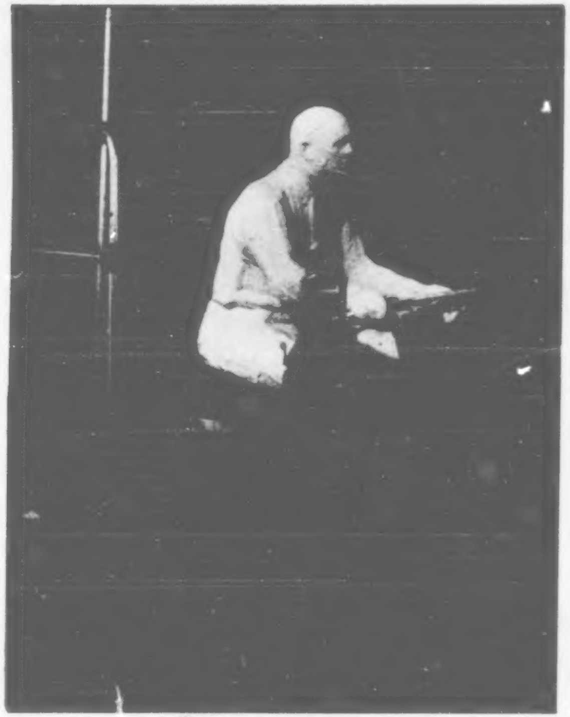


TALIESIN WEST, Terrace, Frank Lloyd Wright, 1938,
SCOTTSDALE, ARIZONA

- The importance of form in functional design
- The use of form, structure, and space in the architectural designs of R. Buckminster Fuller, Philip Johnson, Le Corbusier, Oscar Niemeyer, Ludwig Mies van der Rohe, Paolo Soleri, Edward Durrell Stone, and Frank Lloyd Wright
- The relationship between the viewer and three-dimensional forms in representative works of art from various periods

- Show the students a variety of examples of the use of form in lettering, advertising design, fabric and wall- or wrapping paper design, mechanical drawing, photography, printmaking, and such two-dimensional artwork as the following:

  Betty Blayton's CONDUCTIVE MIND
  Romare Bearden's FAMILY
  Aubrey Beardsley's THE BLACK CAPE
  (from SALOME)



THE BUS DRIVER by George Segal, 1962. Figure of plaster over cheesecloth; bus parts including coin box, steering wheel, driver's seat, railing, dashboard, etc., Figure 53 1/2" x 26 7/8" x 45", wooden platform 5 1/8" x 51 5/8" x 75 5/8" overall height 75". Collection, THE MUSEUM OF MODERN ART, NEW YORK, PHILIP C. JOHNSON FUND.

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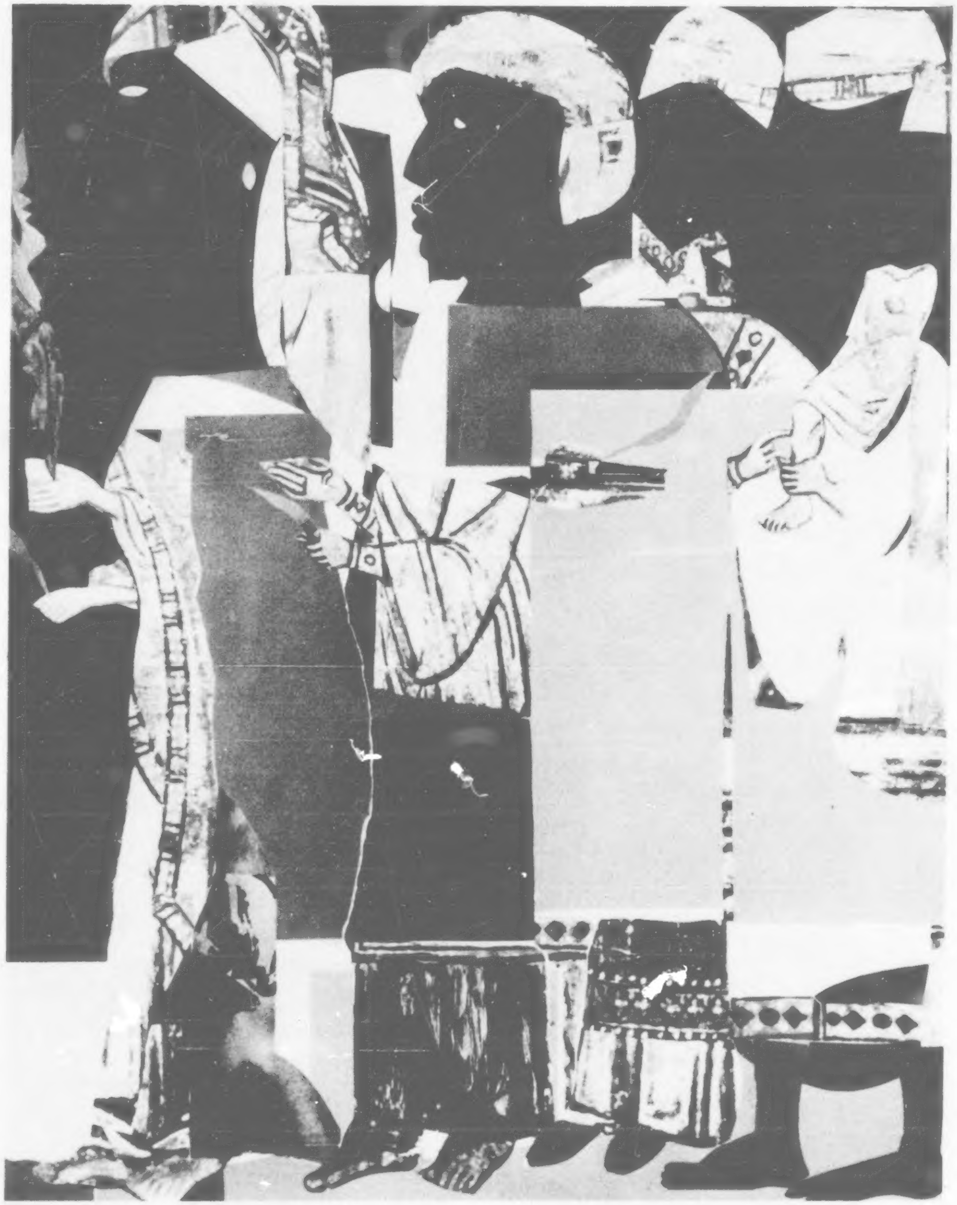
Georges Braque's MAN WITH A GUITAR, WOMAN WITH A MANDOLIN, WOMAN WITH A VIOLIN
Wang Chien's WHITE CLOUDS OVER HSIAO AND HSIANG
Gustave Courbet's THE STONEBREAKERS, THE QUARRY, THE BEACH AT ETRETAT
Juan Gris' GRAPES AND WINE, LA COMPOTIER, HARLEQUIN
Ernst Kirchner's STREET SCENE
Jacob Lawrence's PRAYING MINISTERS
Fernand Leger's THE CITY, THE DIVERS, THREE MUSICIANS
Piet Mondrian's BROADWAY BOOGIE WOOGIE, PAINTING I, RED AND YELLOW
Pablo Picasso's WOMAN WITH A GUITAR, GIRL WITH A MANDOLIN, THE THREE MUSICIANS, GIRL BEFORE A MIRROR, SEATED WOMAN
Horace Pippin's JOHN BROWN GOING TO HIS HANGING
Kay Sage's NO PASSING
George Segal's THE BOWERY
Ben Shahn's HANDBALL, FATHER AND CHILD
Henri de Toulouse-Lautrec's JANE AVRIL
Utamaro's BUST OF A BEAUTIFUL LADY

Topics like the following might then be discussed:

- The importance of shapes and forms in advertising, illustration, photography,



PALM SUNDAY PROCESSION by Romare Bearden, Collage. CORDIER AND EKSTROM, INC., NEW YORK product and stage design, and sculpture

- The meanings associated with the shapes and forms one encounters in the environment and in art
- The interpretation of the human form in representative works by Courbet, Leger, Picasso, Shahn, and Toulouse-Lautrec
- The use and effects of simplification, overlapping, reorganization, and simultaneity in representative works by Bearden, Blayton, Braque, Gris, Leger, Picasso, and Sage

INDEPENDENT STUDIO AND RESEARCH PROJECTS

- A series of designs based on the creative use of handwriting and letter forms
- A pictorial essay developed from drawings or photographs of a particular form as seen from a variety of perspectives
- A series of drawings or paintings which illustrate the visual effects of stretching or compressing familiar shapes or forms
- An original drawing, painting, or series of sketches of the human form in action, with emphasis upon mass and positive/negative shapes
- A nonobjective construction composed of opaque, transparent, and/or translucent planes or volumes
- A relief sculpture composed of planes against a background
- A visual or multimedia presentation concerned with a topic such as the following:
  - An art movement involved with the abstraction of form
  - The 3-F philosophy of Frank Lloyd Wright--"Form Follows Function"
  - The contributions of the Weimar Bauhaus to the solution of problems in practical design
  - The relationship between design and the corporate image
  - The relationship between architectural design and ecology

SUMMARY AND EVALUATION

To what extent do the observations, responses, and creative work of the student reveal that he or she:

- Understands the nature and properties of form?
- Is aware of shapes and forms in the environment and of their importance to his or her life?
- Realizes that the effect of a given shape or form is dependent not only upon the use to which it is put, but also upon the viewer's cultural background, personal experience, level of sensitivity, and way of seeing?
- Is able to use various types of media in three-dimensional design?
- Is able to create a three-dimensional image on a flat surface?
- Is able to use shapes and forms abstractly and nonobjectively, as well as representationally?
- Is able to use shapes and forms creatively in original two- and three-dimensional design?

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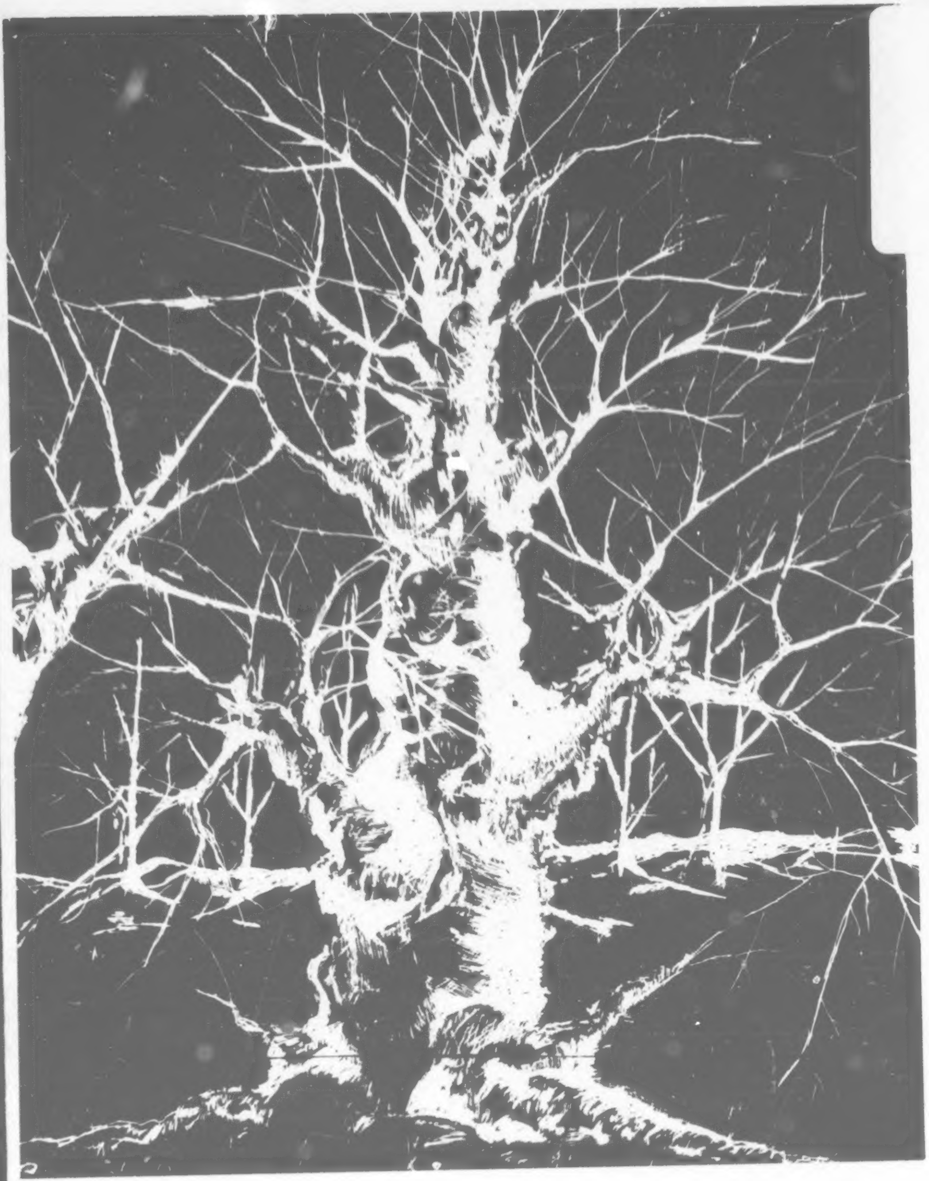


LINE

A line is a graphic or structural mode of expression with a variety of uses and characteristics:

- It has two dimensions--length and width.
- It begins with a point or dot and moves in any direction--sometimes dividing and sometimes unifying space, but always leading, limiting, enlarging, or otherwise affecting the viewer's perception.
- It can be made with a pen, a pencil, a brush, a crayon, a twig, a feather, a string; and may be long, short, thick, thin, hard, soft, clear, fuzzy, wavering, precise, broken, continuous, rhythmic, erratic, horizontal, vertical, oblique, straight, curved, bent, jagged --according to the artist's choice and use of tools and media.
- It can be a force or a movement; the contour of a shape or form; a passive demarcation between contrasting colors, values, and volumes or areas of mass or space.
- It may be visible or implied.
- And--as works like Alexander Calder's THE HOSTESS so clearly illustrate--it can exist in space as well as on a surface, for a standing structure of

wire or string is actually a line drawing in three-dimensional form.

Like the other elements of art, line is an integral part of the environment and derives its "meaning" from common human experience with observed reality. For example, horizontal lines often convey a feeling of solidarity, permanence, or peace, because they relate to the ground beneath one's feet, and to roads, foundations, the horizon (for which they're named), beds, and sleep or death. Vertical lines suggest life, reaching, dignity, and sometimes resistance, because they are visible in the upright forms of people, trees, buildings, supports, and obstructions. A combination of the two results in balance: right angles are intellectual, mathematical, precise--and therefore imply a reasoned control of natural force; while door frames, goalposts, and the letter H suggest varying degrees of stability. Diagonals are precarious--like leaning towers of Pisa or ladders without support--unless they stabilize each other in the form of triangles. The jagged lines of lightning bolts, cracks in stone or wood or plaster walls, rips from barbed wire, or the gaping wounds in the earth's surface produced by quakes or other disasters are vivid expressions of tension, danger, high voltage, and sudden catastrophe. Curved lines, on the other hand, are graceful, fluid, calm--and often feminine in nature. When they form circles, they seem perfect or repetitious; when they are ovoid or elliptical, they remind one of eggs and therefore suggest fertility, potential, and biomorphic properties; and when they spiral, they symbolize growth, progression, ascent, upward mobility, aspiration--and the reverse.

Written language was a natural outgrowth of common visual experience. Primitive people soon discovered that they could communicate by simple marks or diagrams made with a pointed object on a dirt surface. Alone or in combination, lines and dots could be used to identify persons, places, or things and to express relationships, movements, directions, concepts, ideas--even emotions, moods, or attitudes. Pictographs, ideograms, hieroglyphics, cuneiform--signs and symbols of one sort or another were developed as a means of recording and transmitting information. To date, language seems to have passed through four stages of development: pictographic, syllabic, alphabetic, and binary; and its nature and use are strong indicators of advances in civilization. But whether verbal and visual, or purely visual, language can be used not only to communicate or record, but also to create esthetic experience--and the basic element is line.

Certain lines and line combinations produce unusual perceptual effects as well. For example:

- Vertical lines appear to be longer than horizontal lines of equal length.
- Diagonal lines moving outward from the ends of a horizontal line make a line terminated by diagonal lines moving toward the center appear to be shorter, although the lines are equal in length (the Muller-Lyer illusion).
- Parallel lines crossed by a series of opposite parallel lines seem to diverge in the same direction that the cross strokes converge.
- Converging lines create the illusion of distance.
- Lines of equal length flanked by unequal pairs of darker lines appear to be unequal in length.
- Equal diagonal or oblique lines attached to a baseline appear to be unequal in length if the angles they form with the baseline are unequal.
- Items of equal height appear to be unequal when placed in different locations on a system of converging lines.
- The sides of a square superimposed on a pattern of concentric circles appear to bow toward the center of the figure.
- Straight lines superimposed on a grid of intersecting diagonal lines seem to bend.
- Concentric circles superimposed on a pattern of diagonal lines appear to be distorted.
- Space divided by lines appears to be smaller than space which is unlined.
- Identical pairs of eyes appear to gaze in different directions, depending on the orientation of the lower part of the face.

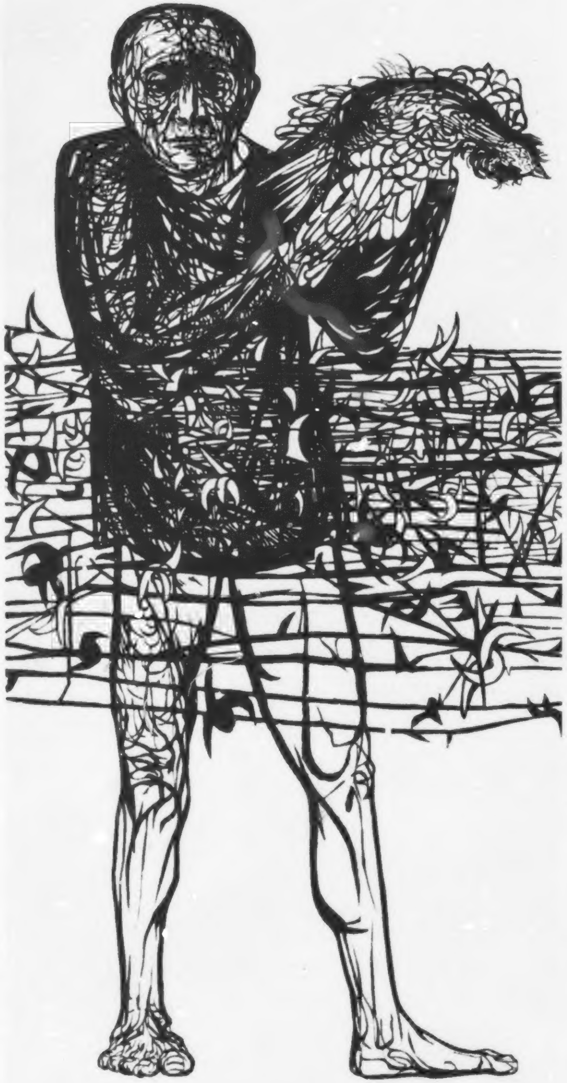
The effects of lines and line combinations such as those described above can be used to create the illusion of depth or three-dimensional space on a flat surface, the illusion of motion in stable media, the illusion of life in inanimate forms, and a variety of other visual effects. For artists use line as they do the other elements of art--objectively or subjectively; for representational, abstract, or nonobjective work--to express their own visions in their own ways.

Some of the following suggestions might be helpful in developing with the students a wide variety of relevant experiences with line:

STUDIO EXPERIENCES

The students might:

- Experiment with drawing a number of fast, free lines on a large sheet of paper



MAN OF PEACE by Leonard Baskin. (1952) Woodcut, printed in black, 68" x 36". Collection, THE MUSEUM OF MODERN ART, NEW YORK. ABBY ALDRICH ROCKEFELLER FUND.

with a soft pencil held in any manner not normally used for writing.

- Experiment with drawing expressive lines with a wide variety of media, including materials not normally associated with drawing (e.g., matchsticks, toothpicks, twigs).
- Use strips of construction paper to experiment with organizing lines in unified geometric compositions which emphasize spatial rélationships in the manner of Mondrian.
- Construct standing figures or animal forms from continuous pieces of wire.
- Make a series of simple brush drawings of animals, people, plants, machinery, buildings, ...
- Make large drawings from linear patterns in nature, such as wood grains, fingerprints, fern leaves, twigs or small branches, dried weeds, cut sections of fruits or vegetables, ...
- Make several sketches of the same scene, emphasizing horizontal lines in one, vertical lines in another, ...
- Make a series of contour drawings of objects or human beings without removing the tool from the paper.
- Use wire, doweling, strips of wood, reed, string, thread, ... , to construct stabiles with many curved or straight lines organized as a unified composition.

DISCUSSIONS

- Have the students examine the artist's use of line and dot in a variety of two-dimensional forms of expression. These might include advertisements, aquatints, calligraphy, cartoons, cave drawings, Chinese and Japanese brush paintings, etchings, illustrations, line drawings, mezzotints, paintings, prints, woodcuts, and the works of the Old Masters as well as those of contemporary artists. For example:

  Leonard Baskin's MAN OF PEACE
  Mary Cassatt's THE FITTING
  Paul Cezanne's HOUSE AMONG TREES, THE STOCKADE, CHESTNUT TREES AT JAS DE BOUFFAN
  Lu Chih's ROCKY LANDSCAPE
  DEER SCROLL--painting by Sotatsu, calligraphy by Koetsu
  Vincent van Gogh's POPLARS ON A HILL, CYPRESS LANDSCAPE, CORNFIELD WITH CYPRESSES, ROAD WITH POPLARS
  Arshile Gorky's BETROTHAL II
  Morris Graves' LITTLE KNOWN BIRD
  Ikkosai Hosei's A RUSSIAN
  Franz Kline's CHIEF
  Willem de Kooning's WOMAN, WOMAN II
  John Marin's Woolworth Building
  Piet Mondrian's COMPOSITION IN BLACK AND WHITE AND RED, OPPOSITION OF LINES, WHITE AND RED
  Emile Nolde's THE PROPHET
  Charles Willson Peale's BENJAMIN FRANKLIN
  Pablo Picasso's SEATED WOMAN
  Jackson Pollock's AUTUMN RHYTHM; NUMBER ONE, 1948
  Maurice Prendergast's THE RYDER
  Georges Seurat's CAFE CONCERT
  Ch'a Shih-Piao's SPRING
  Mark Tobey's LYRIC
  Bradley Walker Tomlin's NO. 3-1948
  James A. McNeill Whistler's BLACK LION WHARF

  Such topics as the following might then be discussed:

  - The texture and pattern created by line or dot in the works of Pablo

Picasso, Maurice Prendergast, and Georges Seurat

- The use of measurement to organize line and spatial relationships in the works of Piet Mondrian
- The character of line in Chinese and Japanese art, and in the drawings of contemporary artists and Old Masters
- The unique quality of line in graphic art
- The power of line to lead the viewer's eye in advertising design
- The use of line in woodcuts by Leonard Baskin, Emile Nolde, and Japanese artists Ikkosai Hosei or Shokoku
- The contrast between the serene, passive line of Paul Cezanne and Mary Cassatt and the swinging line of Vincent van Gogh, as a means of emotional expression
- The vitality of line in the "action painting" of the Abstract Expressionist movement, especially that of Jackson Pollock, Franz Kline, and Willem de Kooning

- Show the students a variety of examples of the use of line and dot in three-dimensional forms. Some of the following items might be included:

Alexander Archipenko's THE SPIRIT OF THIS CENTURY "MODELING OF LIGHT"
Harry Bertoia's FLOWER
Alexander Calder's THE HOSTESS, SPINY STABILE, SPRING
Charles Eames' lounge chair and ottoman
Naum Gabo's MONUMENT FOR A PHYSICS OBSERVATORY, LINEAR CONSTRUCTION #1, LINEAR CONSTRUCTION IN SPACE
Sidney Gordin's CONSTRUCTION NO. 10
Gunter Haese's IN TIBET
David Hare's SUNRISE
Ibram Lassaw's PROCESSION, SIRIUS, METAMORPHOSES
Jacques Lipchitz's PROMETHEUS STRANGLING THE VULTURE
Len Lye's FOUNTAIN
Konstantin Milonadis' FLOWER GARDEN
Henry Moore's KING AND QUEEN
George Nakashima's table and chair
Antoine Pevsner's DEVELOPABLE COLUMN, CONSTRUCTION IN THE EGG, FAUNA OF THE OCEAN
Jose de Rivera's CONSTRUCTION NO. 47, HOMAGE TO THE WORLD OF MINKOWSKI
Eero Saarinen's conference chair
David Smith's HUDSON RIVER LANDSCAPE, ROYAL BIRD
Richard Stankiewicz's EUROPA ON A CYCLE, FISH LURKING
Takis' SIGNAL ROCKET

and appropriate selections from architectural, interior, stage, furniture, product, costume, and jewelry design.

Such topics as the following might then be discussed:

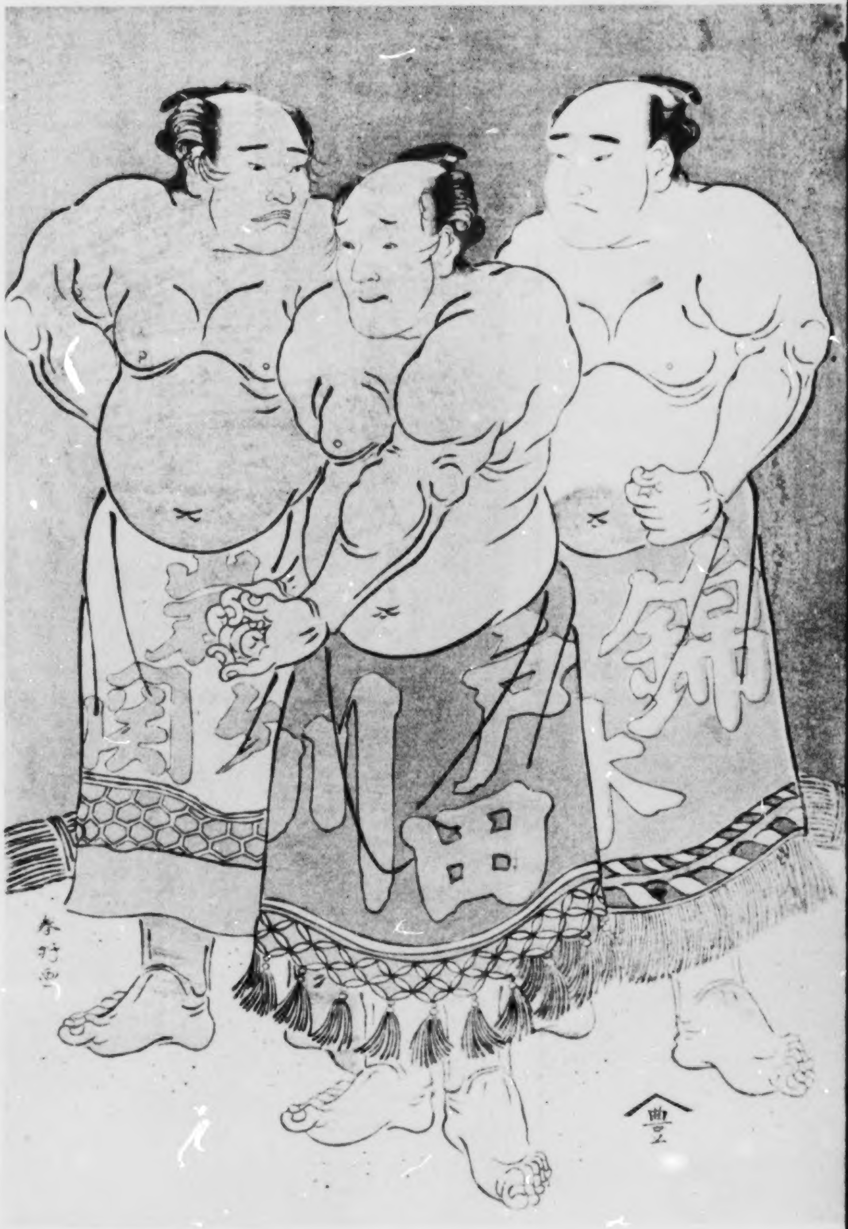
- The apparent impact of science and technology upon the sculpture of this century
- David Smith's attempt to "paint" a landscape in space with line alone
- The contrast between the "storytelling" line of David Smith, Jacques Lipchitz, and Henry Moore, and the Constructivist use of line by Antoine Pevsner and Sidney Gordin
- The use of point or dot in the sculp-

ture of Gunter Haese and Harry Bertoia

- The strong linear quality in the architecture of such men as Frank Lloyd Wright, Ludwig Mies van der Rohe, and Eero Saarinen
- The contrast between the functional lines used in the design of modern washing machines, refrigerators, automobiles, ... , with those in the design of earlier models
- The emphasis on both esthetic and utilitarian needs in the use of clean, functional lines by contemporary designers

INDEPENDENT STUDIO AND RESEARCH PROJECTS

- A series of gesture drawings of the human figure in action
- A series of line drawings or paintings developed from a previously constructed three-dimensional composition
- A number of experimental line compositions using wet on wet, dry on wet, dry on dry, and wet on dry materials
- A series of designs for jewelry developed with line alone
- A series of advertising layouts which emphasize line and type
- A banner or poster in which "script writing" is used to communicate a message



SUMO WRESTLERS by Katsukawa Shunko, late 18th century, Wood block, GEMINI-SMITH, INC., NEW YORK

- Models of functional, three-dimensional compositions which emphasize line (e.g., architecture, furniture, monumental sculpture)
- An illustrated report on the use of line in the design of Victorian and contemporary furniture
- A visual presentation which compares the contemporary use of line in printmaking with that in early forms, including the work of such diverse artists as Daumier, Durer, Munch, Corita Kent, and Joan Miro
- An illustrated report on the use of line in contemporary sculpture
- A computer project which deals with the unique variety and characteristics of line

SUMMARY AND EVALUATION

To what extent do the observations, responses, and creative work of the student reveal that he or she:

- Understands the nature and properties of line?
- Is aware that line can be implied as well as visible, and that it may exist in space as well as on a surface?
- Is aware that line is integral to one's environment and has developed the ability to see that environment in terms of line, when he or she chooses to do so?
- Is aware of the versatility of line and the resultant variety of its uses?
- Enjoys experimenting with various kinds of line and with various types of media in creating line?
- Perceives the difference between line as decoration or embellishment and line as an integral part of composition?
- Is able to use line to express movement; to define volume as well as area; to reveal a condition, a characteristic, or an emotion; to represent a subject or a situation; to symbolize an idea; or otherwise to convey an intended message or to create a desired effect?
- Is able to use line creatively in original artwork?

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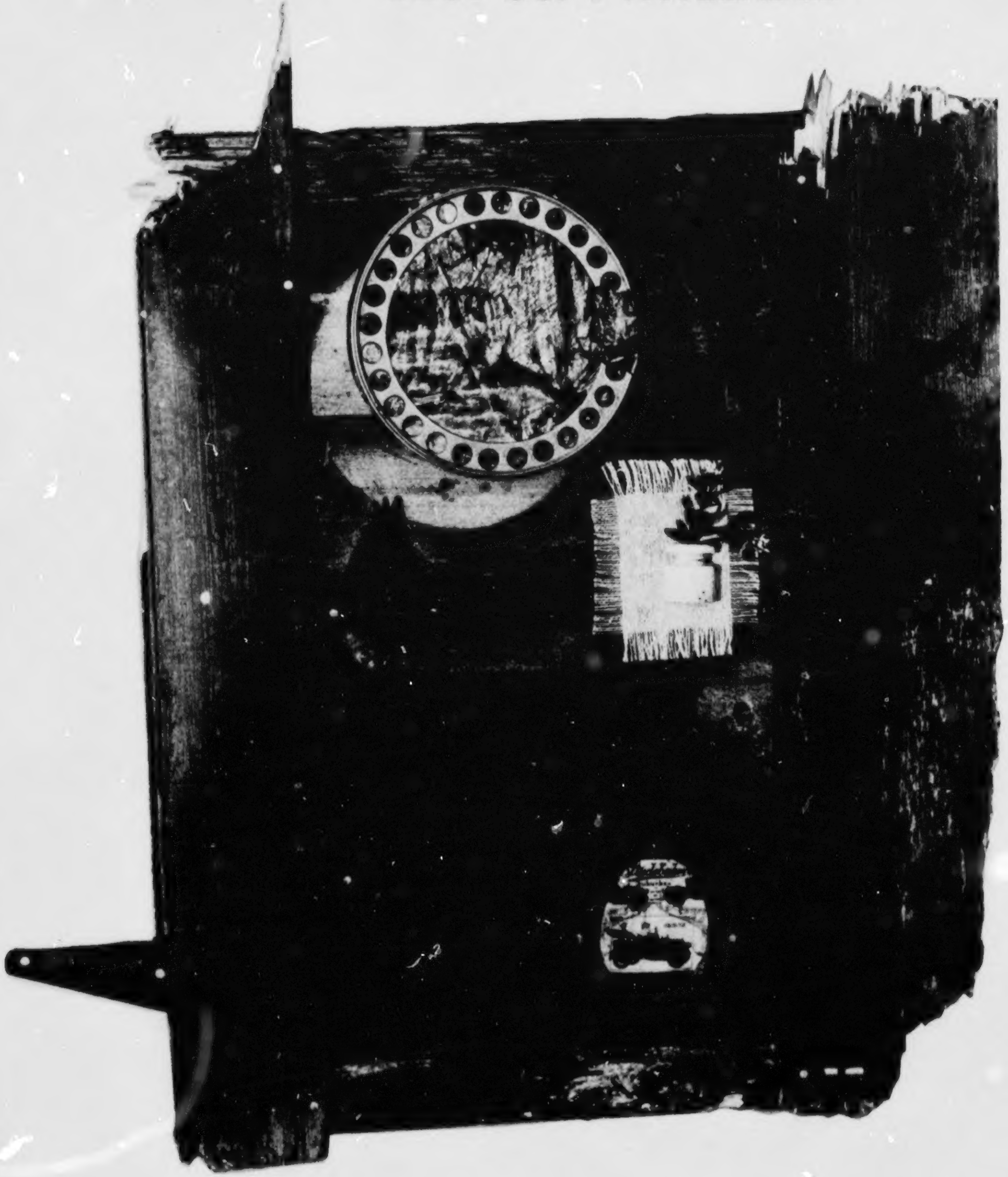

TEXTURE

Texture is both a visual and a tactile element of art. Traditionally, the **simulation** of texture was a prime ingredient in an artist's work. Renaissance painters labored to create realistic illusions of natural textures; Raphael's THE SCHOOL OF ATHENS and DISPUTA have painted "architectural frames"; and Baroque artists were renowned for their skill in making flat wood and plaster walls appear to have gold or marble moldings, pilasters, engaged columns, or similar three-dimensional devices. Later attempts to simulate texture in painting were so successful that they "deceived the eye" and earned such stylistic labels as **trompe l'oeil, illusionism,** and **magic or photographic realism.** The medium was always subject to the artist, and one of the measures of genius was the extent to which the painter or sculptor could convert that medium to a given purpose. The marks from tools were expected to be removed, covered, or otherwise disguised in the finished work. Thus the limbs of DAVID are marvelously smooth and the surface of an academic painting has the look of glass.

With the advent of the Impressionists and such innovators as Paul Cezanne, Vincent van Gogh, Fernand Leger, and Paul Klee, artists began to explore the effects of **actual** rather than simulated textures in a work of art. And there were other developments as well:

- The unique characteristics of the artist's medium and the marks of his or her tools came to be regarded as effective means of expression in and of themselves.

- Old materials were used in different ways, and items unrelated to art as "beauty" became the new media for artistic expression. For example, paint or pigment was important not only in terms of color, but also because of operations done with it or in it after it had been applied; and such elements of modern civilization as string, tape, nails, junk, and other "found" objects came to be both tools and building materials for contemporary works of art.
- Photography, electronic imagery, and other technological advances lessened the need for the artist as historian, illusionist, and imagemaker.
- Museums and galleries came alive with works designed to be touched and experienced, as well as viewed.
- And as esthetic experience came to be regarded as involving the whole sensorium, it was thought to be achieved most effectively for both the artist and the viewer/participant through the **process** of art, in which case the work itself became a relatively insignificant reminder of the experience.

Painting merged with sculpture; the visual and plastic arts, with the dramatic arts; and representation, with real experience.

As a result, contemporary works include both simulated and actual forms of texture. For example, those in films and photographs are visual only; but paintings often have tangible textures achieved through imaginative methods of applying pigment (cf. the varied techniques of Max Ernst, Niki de Saint Phalle, and Jackson Pollock, among others) and jewelry, craft, ceramics, sculpture--these more than ever depend upon the viewer's sense of touch as well as sight for their effectiveness. No longer restricted to a single medium, artists often incorporate real objects rather than representations of them in a given work. The more familiar forms of multimedia composition include **collage, assemblage, frottage, grattage, decalomania, architectural surfaces**, and **environments.**

Texture has come into its own--not only as a means of representation, but also as an effective tool and an independent element of expression and design. The students should therefore be encouraged to experiment with a wide variety of textures and tactile sensations in a free, imaginative, and nonstructured way. As their work in art progresses, some of the following types of activity might be included:

STUDIO EXPERIENCES

- Blindfolded, the students might explore the surface textures of books, tabletops, glassware, fabrics, furs, logs or branches, fruit, flower petals, dried weeds, grass, rocks and stones, soil, cement, metal, plastic, sponge, sandpaper, ... , and then discuss their reactions with the other members of the class.
- Using any surface that lends itself to the activity, the students might make several small surface rubbings and then mount them together on a large paper or board.
- The students might create a composition based on textures achieved through the use of oil, acrylic, or tempera paint and a variety of tools (e.g., pieces of sponge, screen, wood grain, styrofoam, string).
- Using items from their sketchbooks as a point of departure, the students might explore the textural possibilities of both the medium and the working surface as they develop paintings with acrylic, oil, watercolor, or pastel.
- The students might create collages from a variety of readymade materials with similar or contrasting textures.
- Using natural and/or manmade found materials, the students might develop relief sculptures or mosaics which emphasize the actual surface texture of each item, and then study the effects of light on the compositions.
- Using pen and ink only, the students might make textural studies of a single object such as an apple, a knotted piece of cloth, a piece of driftwood, ...
- The students might create slab constructions of clay in which applied or incised surface texture is an important part of the total composition.
- The students might experiment with simulated textures in a series of monoprints made first with lines alone, and then with pieces of strongly textured material that will alter the surface of the ink before the print is "pulled."
- The students might create facsimilies of familiar objects with materials having surface textures that contrast with those normally associated with the objects.
- The students might design and construct a sensorium.

DISCUSSIONS

- Examine with the students a variety of examples of the artist's use of actual texture in sculpture, architecture, functional design, ceramics, fabrics, and other manufactured or natural items. Some of the following might be included:

Aztec sculpture
Leonard Baskin's WALKING MAN
Harry Bertoia's lounge chair, FLOWER
Bronze heads from Benin Court, Nigeria
Charles Eames' armchair
Tom Hardy's BISON
A Hindu temple covered with sculpture
Le Corbusier's Le Couvent Ste. Marie
Seymour Lipton's CRUCIBLE
Michelangelo's HEAD OF MOSES
Henry Moore's RECLINING FIGURE
George Nakashima's mira chair
Louise Nevelson's ROYAL TIDE I
Meret Oppenheim's OBJECT
Selected paintings of Robert Rauschenberg
Auguste Rodin's MONUMENT TO BALZAC
Ludwig Mies van der Rohe's apartment houses
Theodore Roszak's SPECTRE OF KITTY HAWK
Eero Saarinen's lounge chair and ottoman
Shang Dynasty bronze vessels
Frank Lloyd Wright's Kaufman house or Taliesin, West
William Zorach's HEAD OF CHRIST

Then discuss with the students such subjects as the following:

- The unique surface qualities of the objects and materials examined
- The reactions one might have if familiar objects had textures that were different from those expected
- The growing emphasis on tactile sensation in contemporary art (e.g., viewers are not only invited to touch the work, their participation in this manner is integral to it)
- The fact that works of art possess

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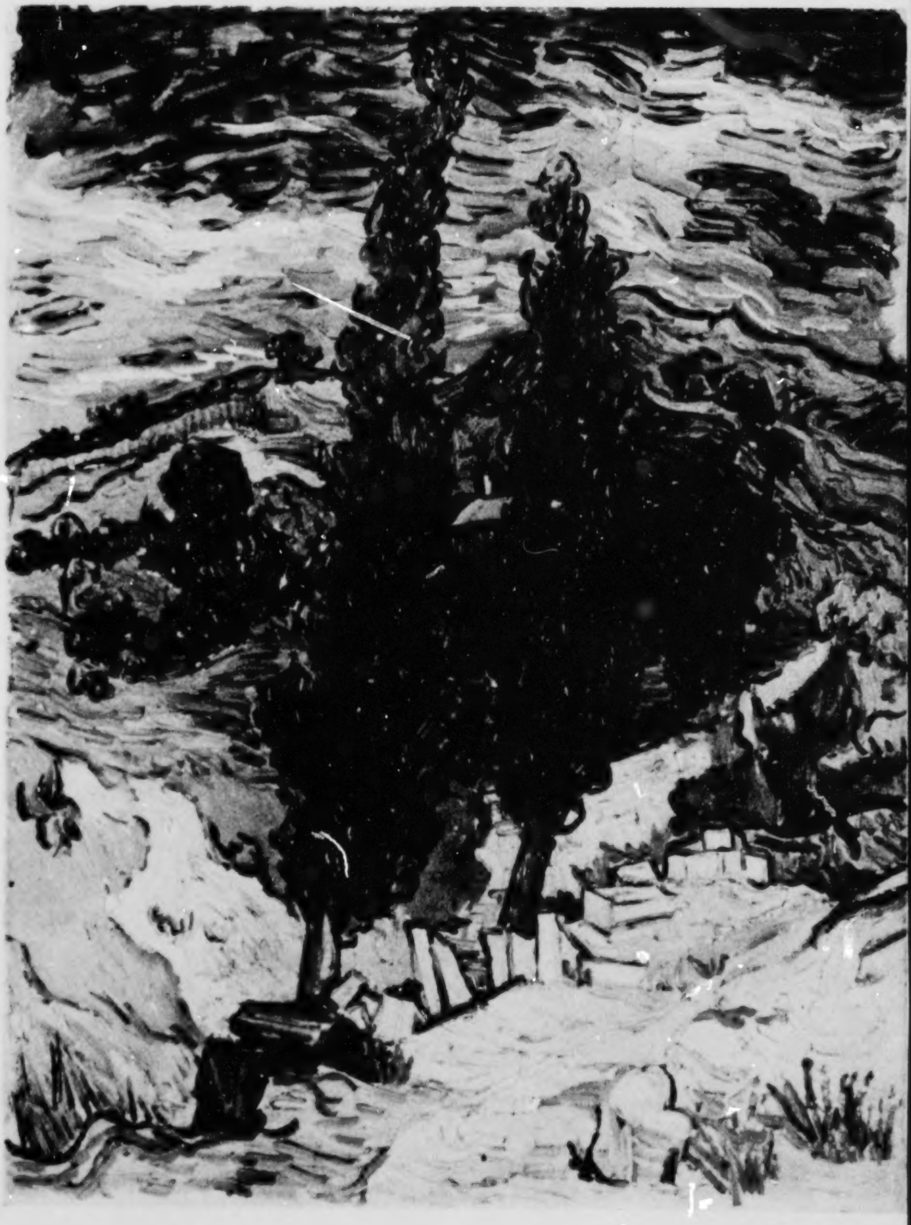

POPLARS ON A HILL by Vincent van Gogh, Oil on canvas.
THE CLEVELAND MUSEUM OF ART, Purchase,
LEONARD C. HANNA, JR. BEQUEST

both the texture indigenous to the medium and a surface texture that results from the artist's handling of it

- Frank Lloyd Wright's use of native materials in their natural setting
- The textural differences in the sculptural works of Michelangelo, Henry Moore, and Harry Bertoia
- The textural differences in the metal sculptures of Harry Bertoia, Tom Hardy, Seymour Lipton, and Theodore Roszak

- Display, project, or otherwise expose the students to a variety of examples of the artist's use of simulated texture, or of a combination of actual and simulated textures in drawing, painting, photography, printmaking, and other forms of two-dimensional artwork. Some of the following items might be included:

Ajanta cave painting
Block prints by contemporary Japanese artists (e.g., Aoyama, Mikumo, Saito)
Marc Chagall's BIRTHDAY
Jean-Baptiste Simeon Chardin's BLOWING BUBBLES
Thomas Cole's LANDSCAPE WITH TREE TRUNKS
Edgar Degas' DANCER ON STAGE, WOMAN WITH CHRYSANTHEMUMS, LA DANSEUSE, DANCER RESTING, DANCERS IN PINK
Raoul Dufy's SAILBOAT AT SAINTE-ADRESSE
Vincent van Gogh's WALK AT TWILIGHT, CYPRESS BY MOONLIGHT, POPLARS ON A HILL, HOUSES AT AUVERS
Adolph Gottlieb's THRUST 1959, FROZEN SOUNDS
William Harnett's AFTER THE HUNT
Claude Monet's PALAZZO DA MULA, RED BOATS, CLIFFS AT ETRETAT
Georgia O'Keeffe's WHITE GARDENIA
I. Rice Pereira's GREEN DEPTH
Pablo Picasso's PIPE, GLASS, BOTTLE OF RUM; MAN WITH A HAT; LA TOILETTE
Sen Nan P'ing's DEER IN PINE FOREST
Jackson Pollock's AUTUMN RHYTHM, NO. 27:1950, NO. 17, NO. 12
Auguste Renoir's ON THE TERRACE, LADY WITH A PARASOL, LE BAL A BOUGIVAL
Mark Rothko's YELLOW OVER PURPLE, VESSELS OF MAGIC, ORANGE AND YELLOW
Georges Seurat's THE PARADE; SUNDAY AFTERNOON ON THE ISLAND OF LA GRANDE JATTE, AT THE CONCERT EUROPEEN
Edward Steichen's photography
Stitchery by Mariska Karasz and others
Textile applique work by the San Blas Indians
Tie and dye work by Indian artist Ritendra Mozumdar and others
Mark Tobey's THREADING LIGHT; RED MAN, WHITE MAN, BLACK MAN; EARTH CIRCUS; LYRIC

Some of the following topics might be useful for discussion:

- The importance of texture in creating the illusion of depth or space (cf. the work of Thomas Cole)
- The realistic use of texture by such artists as Harnett and Chardin, as opposed to its decorative use by men like Dufy and Chagall
- The manner in which Impressionist and Post-Impressionist painters such as Edgar Degas, Vincent van Gogh, Claude Monet, Auguste Renoir, and Georges Seurat achieved both actual and simulated texture through their application of pigment
- The use of texture in textiles (applique, batik, stitchery, tie and dye, ...)
- The use of texture (achieved through exaggerated directional strokes, in the case of van Gogh) to express emotions, sensations, or ideas
- The reasons why contemporary painters such as Adolph Gottlieb, Pablo Picasso, Jackson Pollock, Mark Rothko, and Mark Tobey found texture an ideal means of expression for abstract and nonobjective art

INDEPENDENT STUDIO AND RESEARCH PROJECTS

- A series of drawings based upon items in the student's sketchbook and emphasizing simulated texture
- A visual presentation or a photographic essay which examines the use of surface texture in various forms of architecture within the community
- A series of heavily textured clay tiles
- A wall hanging made with stitchery and applique
- A painting which simulates the textures, colors, and values used in a collage
- A photographic essay which reveals the beauty to be found in the various textures of one's environment
- A series of prints pulled from an inked collage (collograph)
- A tactile chart which also has visual appeal
- A woodcut patterned with lines of various densities
- A depth study of an artist who made particularly effective use of surface texture in his or her work
- A photoduplication project which reveals simulated textures and contrasts of darks and lights

SUMMARY AND EVALUATION

To what extent do the observations, responses, and creative work of the student reveal that he or she:

- Is sensitive to texture, and aware of it in his or her surroundings?
- Is aware that every substance has texture, and is able to see the environment in terms of texture when he or she chooses to do so?
- Is aware that texture can be actual, simulated, or a combination of the two--and understands the difference between them?
- Is aware of the variety of effects that can be achieved through the imaginative use of texture, and of its importance to artists and designers?
- Enjoys experimenting with a wide variety of textures and textural effects?
- Is sensitive to the textural characteristics of media and materials?
- Can use both actual and simulated texture imaginatively and creatively in original artwork?

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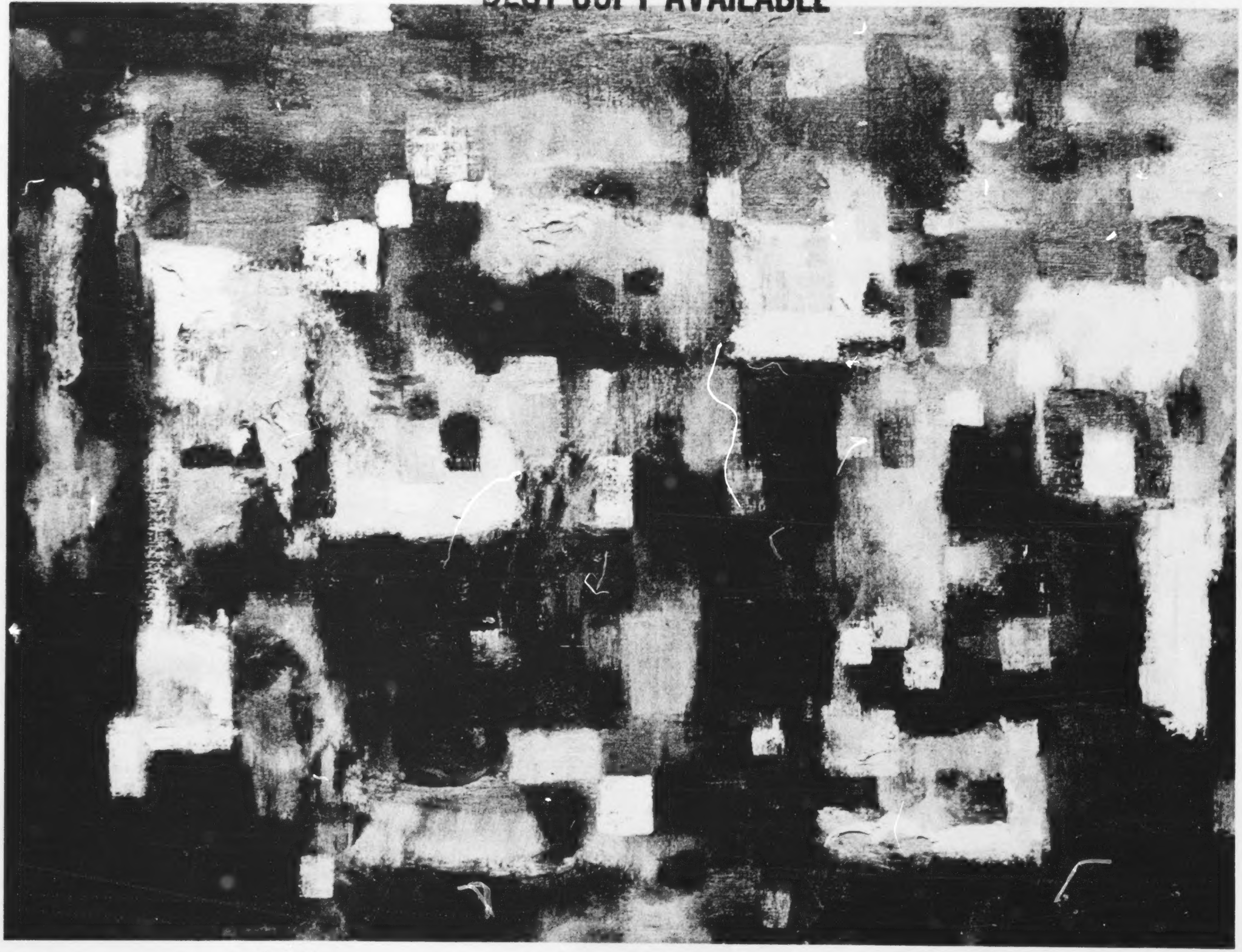

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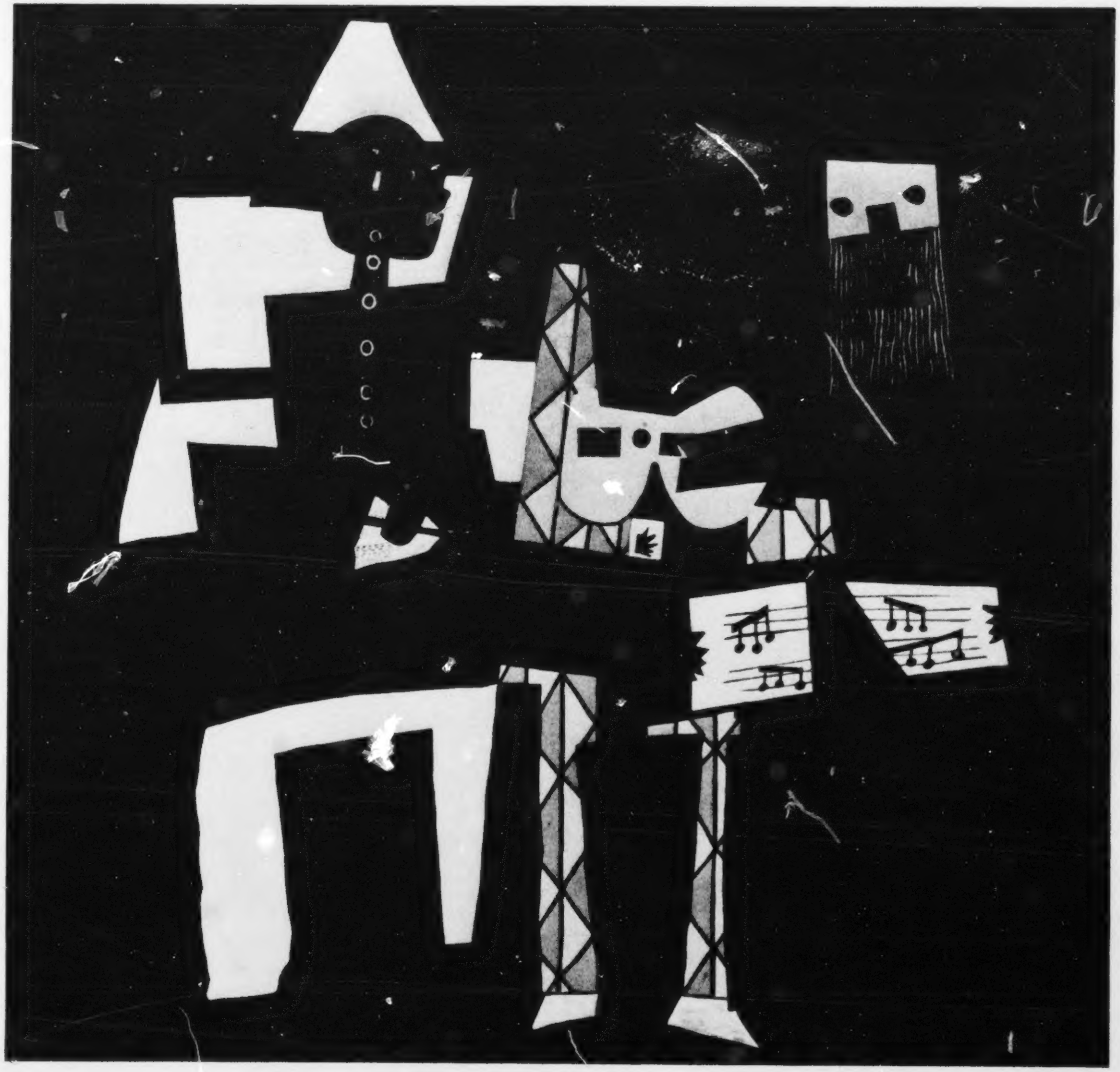
MOVEMENTS AND TRENDS IN THE WORLD OF ART

. . . when we are witnessing the actual process of history, and cannot yet generalize from particular experiences, all these categories become confused. We can see, from the typical example of Picasso, how difficult it is to attach the diverse manifestations of one genius to the logical limitations of one historical category. The artist, as Keats said of the poet, has a chameleon nature, apt to shock the virtuous philosopher. He has no identity—he is continually informing and filling some other body. That is to say, in practice the artist tends intuitively to identify himself with the purpose and achievement of every other artist, and only by an effort confines himself to a characteristic mode of expression. This may seem like an excuse for plagiarism, and much plagiarism there has been, in every epoch of art. But it is also the explanation of all historical development in art, and an indication of the complexity, and even of the falsity, of all logical categories.

—Herbert Read



THREE MUSICIANS by Pablo Picasso, 1921 (summer). Oil on canvas, 6'7" x 7'3¾", Collection, THE MUSEUM OF MODERN ART, NEW YORK, MRS. SIMON GUGGENHEIM FUND.

3 - Movements and Trends in the World of Art

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Art history and appreciation courses have traditionally been taught in chronological order, with primary emphasis on the achievements and philosophies of the Old Masters. In the hope that this approach might be "updated," the following section includes a global listing of suggested areas of study accompanied by a glossary of movements and trends appropriate to "modern" art. Teachers are encouraged to familiarize their students with works and developments in art from a variety of times and cultures, comparing specific aspects such as the use of the elements of art and the principles of design, attitudes toward the subject and toward art, interpretations of similar themes, ... , in an effort to help the students to recognize, among other things, that (1) most movements in art are extensions of or reactions to preceding movements, and (2) art influences, and is influenced by, the conditions and developments of its times. The final pages of this section contain a list of related references and resources.

SUGGESTED AREAS OF STUDY

Ancient Art

Paleolithic, Mesolithic, Neolithic
Egyptian, Tigris-Euphrates Valley: Persian
Aegean, Greek, Etruscan, Roman
Hindu: Indus, Vedic, Buddhist
Chinese, Japanese
Middle American, South American

Medieval Art

Early Christian, Byzantine, Russian
Muhammadan, Persian
Romanesque, Gothic
Hindu: Brahmanical, Muhammadan-Hindu
Chinese, Japanese
African, Oceanic
Mayan, Zapotec, Mixtec
Toltec, Aztec, Inca
Pueblo

Renaissance Art

Flemish, German, Spanish, Dutch
English, French, Russian

American Art

Latin American
Indian
Colonial American

Modern Art

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A GLOSSARY OF TERMS

Abstract Art—

A general classification for nonrepresentational works of art. The major difference between abstract and representational painting or sculpture is that the former must be something in and of itself, whereas the latter is a visible and/or tangible image of something else. There are various degrees of abstraction ranging from the semiabstract, in which aspects of the subject are identifiable in the work (e.g., Picasso's THE THREE MUSICIANS), to the nonobjective, in which the subject cannot be identified at all (e.g., Kandinsky's PANEL (4), also called SPRING). There are variations in the purpose of abstraction as well--in some cases, the artist may want to depict the essence of his or her subject, or a particular characteristic of it; in others, the intention may be to create the subject through an appropriate arrangement of light, line, color, form, texture, ... Although the elements of abstraction have been used in art work and decoration from prehistoric times to the present, the esthetic principle of abstraction did not come into being until the development of **Cubism** in the early part of the 20th century.

Abstract Expressionism—

A label given to a form of nonrepresentational painting which combines abstract form with expressionist emotional value. Stimulated by the work of Arshile Gorky and the convergence of a remarkable group of European expatriates in New York City during World War II, the movement toward **Abstract Expressionism:**

- Dominated the international art scene in the 1950's;
- Reintroduced the huge canvas;
- Employed a creative strategy that rejected planned outcomes in favor of spontaneous execution;
- Celebrated the individuality of the artist;
- Considered both the process of painting and the marks of the tools as integral parts of the work;
- Required not only a visual, but also a kinesthetic response from the viewer; and therefore
- Produced a significant change in the way a painting was supposed to operate in terms of the artist, the setting, and the viewer.

Among the greatest exponents of **Abstract Expressionism** are Willem de Kooning, Adolph Gottlieb, Mark Rothko, Franz Kline, Philip Guston, and Robert Motherwell. (See **Neo-Expressionism.**)

Action Painting—

A type of **Abstract Expressionism** in which the execution of the painting is the real subject of the work. Pigment is applied with forceful, impulsive brushstrokes or dripped, splashed, hurled, and even fired from a rifle onto the painting surface. As a result, the form and content of the work are governed more by impulse than by conscious effort, and the artist's method becomes his or her identifying characteristic. The chief practitioners of **Action Painting** or its French equivalent, **Tachisme,** were Jackson Pollock (who is supposed to have coined the phrase) and Willem de Kooning.

Analytical Cubism—

The label given to an early phase of **Cubism** (1910-12) developed by Georges Braque and Pablo Picasso because of the geometrical appearance of their work. To some extent the label is a misnomer; for although the founders of the style generally believed that the visible differences in matter were merely superficial variations of common geometrical forms, and that the elements derived from a given subject could be used to build a new structure capable of affecting human sensibility through its own power and coherence, **Analytical Cubism** was never really based on analysis. But it did present another way of looking at things and was of major significance because it shifted the emphasis in art from visual narrative to the arrangement of forms in which the form, when realized, "is there to live its own life."

Art Nouveau—

An ornate style of art that originated in England during the final decades of the 19th century and later spread to Europe and America. Derived from such varied influences as the arts and crafts movement, Celtic art, Rococo styles, Oriental calligraphy, and Japanese art and architecture, it was characterized by:

- Cursive, expressive lines;
- Flowing, swelling, reverse, and whiplash curves;
- Plant and flower motifs in naturalistic forms; and, in a concurrent phrase,
- Straight lines and rectangular motifs.

The most prominent examples of **Art Nou-**

veau can be found in the drawings of Aubrey Beardsley, the posters of Alphonse Mucha, the glassware of Louis Comfort Tiffany, the furniture of Charles Rennie Mackintosh, the architectural ornament and interior decoration of Henri Van de Velde and Louis Sullivan, and the buildings of Antonio Gaudi and Victor Horta. Considered part of the **"Aesthetic Movement"** in England, **Art Nouveau** was also known as the **Yachting Style** in France, the **Jugendstil** in Germany, the **Sezession** in Austria, and the **Stile Liberty** in Italy.

Ashcan School, The—

(See **The Eight.**)

Assemblage—

The technique of combining various elements, such as found objects or readymades, into an integrated three-dimensional work of art; also, a work so constructed. An **assemblage** may be either freestanding or in relief, and may include various parts which have been carved, painted (or otherwise altered), or left in their natural state. Artists: Louise Nevelson, Daniel Spoerri, and Joseph Cornell.

Barbizon School, The—

A name given to a group of landscape painters who formed an informal art colony in the village of Barbizon, France, and actively painted in that area from about 1830 through 1880. The **Barbizon** painters were the first to go into the countrysides and forests to paint directly from nature, rather than painting landscapes in a Paris studio. Although most of the artists in this school painted realistic rural scenes and characters, Corot's landscapes were less realistic and more suffused with light, thus foreshadowing the Impressionists. Artists: Theodore Rousseau, Charles Francois Daubigny, Camille Corot, and Francois Millet.

Baroque—

A dynamic theatrical style that dominated European art and architecture throughout the 17th and early 18th centuries. Its effects were achieved by using realism, illusionism, ornamentation, and a blending of the arts. Illusionistic fresco ceiling paintings designed to merge with elaborate moldings and cornices were examples of the **High Baroque** in Italy. Elaborately twisted and curved forms and strong contrasts also characterized the new freedom of **Baroque** art. **Baroque** art in its purest form is found in the work of Gianlorenzo Bernini, Francesco Borromini, Pietro da Cortona, and in paintings of Michelangelo Amerighi Caravaggio, Jacopo Robusti Tintoretto, Giovanni Battista Tiepolo, and Paolo Veronese.

Bauhaus, The—

A school of industrial design established at Weimar in 1919 under the direction of German architect Walter Gropius. The **Bauhaus** provided modern artists with "a knowledge of science, economics, and craftsmanship; and in this manner, industrial designers as we know them were first trained. In 1925, the Bauhaus left Weimar and reestablished itself at Dessau, where a new faculty, now composed of Bauhaus graduates, combined the technician and artist in the same instructor. The school became an experimental workshop in which models for mass production were continually built, revised, and improved. ... distinctions were not made among the skills of painters, sculptors, craftsmen, and architects, since the new artist or designer might employ several of these skills in the process of creating an object. The Bauhaus was driven out of Germany in 1933 when the Nazis came to power, and subsequently one of its younger instructors, Laszlo Moholy-Nagy, established an American branch, the Institute of Design in

Chicago, where it was eventually absorbed into the Illinois Institute of Technology."[1] The **Bauhaus** "permanently influenced the education of artists throughout the world."[2]

Blaue Reiter, Der (The Blue Rider)—

The name of a group of Abstract Expressionists in Munich who, together with a group of Representational Expressionists in Dresden, exerted a profound influence on the development of modern art. Founded in 1911 by Wassily Kandinsky and Franz Marc, **Der Blaue Reiter** also included Paul Klee, Alexei von Jawlensky, and Auguste Macke.

Brucke, Die (The Bridge)—

The name of a group of artists in Dresden who developed a representational form of **Expressionism** that directly contributed to the rise of modern art in Germany and a revival of interest in the graphic arts. Founded in 1905 by Ernst Ludwig Kirchner, Fritz Bleyl, Erich Heckel, and Karl Schmidt-Rottluff, the group also included Emile Nolde, Max Pechstein, Kees van Dongen, and Otto Mueller. They were strongly influenced by van Gogh, Gauguin, Munch, the Fauves, and a contemporary vogue for the primitive and the exotic. In 1913, two years after the founding of **Der Blaue Reiter** with its counter philosophy of abstract expressionism, the group dissolved.

Calligraphic Painting (Lettrisme or Word Art)—

The incorporation of words, numbers, or fragments of letters in a painting or composition. The letters, words, or numbers are as important as any other element in the design. The works of Jasper Johns, Robert Indiana, Eugenio Carmi, Corita Kent, and Larry Rivers reflect this idiom.

Camp Art—

A form of art characterized by an attitude that prizes that which has been universally condemned by most critical opinion, is treasured in primitive regions and cultural backwoods, or has been thrown out by households, museums, or rummage shops. Most of **Pop Art** reflects this "campy" attitude. The trite, garish, and banal are elevated and become "objets d'art." Artists: Lucas Samaras and Edward Kienholz.

Classicism—

Any embodiment of the style of classical Greek and Roman art; also, the adherence to standards of simplicity, restraint, and proportion which characterize Classical Art. **Classicism** has been a recurrent influence on Western art and architecture since the Renaissance.

Collage—

From the French verb **coller**—"to paste, to glue." Paper, cloth, and other flat materials are attached to a flat surface and used in combination with painting or drawing. An **assemblage** could be considered a three-dimensional **collage.** Kurt Schwitters, Juan Gris, Max Ernst, Pablo Picasso, and Georges Braque are noted for their work in this medium.

Conceptual Art—

A style based on the belief that "art is the definition of art." In reaction to **Op Art, Pop Art,** and similar movements of the 1960's, it promoted a philosophical inquiry into the nature of art and attempted to reintroduce intellectual stringency, to restore the academic tradition, and to place art on at least the same plane as science. One of the founders observed that, although a scientist's theoretical writings are considered just as much science as his or her experimental laboratory work, an artist's theories are simply regarded as "extras." Thus the rules of art became its essential feature, and the theory, history, and criticism of art became its primary material. The physical art object was rejected because it is too closely allied with the use of particular materials and skills, because it emphasizes the hand rather than the mind of the artist, and because it appeals to sensory rather than intellectual experience. In pursuit of a dematerialized art, the Conceptualists created works with inert gases and electromagnetic waves, which could only be detected by instruments. However, if ideas are to be communicated, they must be expressed through some physical means; so one of Joseph Kosuth's exhibits included the conceptualization of a table expressed by a real table, a photograph of a table, and a photostat of a dictionary definition of a table. Major adherents of **Conceptual Art** include Terry Atkinson, David Bainbridge, Michael Baldwin, Victor Burgin, Chris Burton, Christo, Douglas Huebler, Harold Hurrell, On Kawara, Joseph Kosuth, Christine Kozlov, Les Levine, Robert Morris, Dennis Oppenheim, Robert Smith, Bernar Venet, and Lawrence Weiner.

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[1] Edmund Burke Feldman, ART AS IMAGE AND IDEA (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1967), p. 122.

[2] Ibid., p. 123.

Constructivism—

A nonobjective art movement that evolved in Russia from a rather interesting combination of influences (Kandinsky's theories of composition, the elements of geometric abstraction used in **Cubism** and **Futurism**, contemporary developments in science and technology, and the functionalist/productivist traits of **Tatlinism**) to which Antoine Pevsner added his artistic techniques and Naum Gabo, his scientific approach to materials and form. Officially begun with a manifesto published on August 5, 1920, the movement:

- Abandoned the figurative and monolithic tradition in sculpture for the use of space, lines of force, and geometric shapes and volumes;
- Treated open space as if it were part of a continuum of matter, rather than something alien to it;
- Used negative as well as positive forms for the expression of matter;
- Introduced industrial materials into serious sculptural practice; and
- Attempted to bring sculpture into harmony with new concepts in science and, via engineering, with production and industrial design.

Its principal characteristics were dynamism, abstraction, and the integral use of space. Although supported in its early stages by the government of Russia, the movement was proscribed in 1922 along with other styles of abstract art, and its advocates left for Europe where their thinking contributed to such efforts as the German **Bauhaus.** The chief exponents of **Constructivism** were Vladimir Tatlin, Alexander Rodchenko, El (Lasar) Markovitch Lissitsky, Laszlo Moholy-Nagy, and the two brothers with dissimilar names who authored the manifesto, Antoine Pevsner and Naum Gabo.

Cubism—

A revolutionary art movement that developed in France between 1907 and 1914. Influenced by the "rationality" of African Negro sculpture and Cezanne's theories of interpreting nature in terms of the cylinder, the sphere, and the cone, the movement began with a group of French painters who met in Picasso's "floating laundry" in Montmartre; moved through two clearly identifiable, but inextricably related, phases (see **Analytical Cubism** and **Synthetic Cubism**); and had a major impact on later developments in art. Its advocates believed that a work should be something in itself, not a rendition of something else; that it should affect human sensibility through conceptual structures unencumbered by attempts at representation which distract the viewer with comparison and personal associations; and that the composition itself--the organization of form and color with a given space--was the artist's only percept. Accordingly, the chief characteristics of Cubist painting were:

- A rearrangement of the shapes, colors, and textures of the motif;
- Simultaneous rendition of a variety of perspectives;
- Transparent treatments of opaque objects;
- Violations of light and color in which shadows are sometimes lighter and brighter in color than the objects which cast them; and, particularly between 1912 and 1914,
- An emphasis on textures created by flat-patterning, collage, and materials like sand on the canvas.

Led by Georges Braque and Pablo Picasso, the Cubist painters included Max Jacob, Marie Laurencin, Andre Salmon, Maurice Raynal, Juan Gris, Robert Delaunay, and Francis Picabia. **Cubism** developed separately in sculpture, although some of Picasso's three-dimensional still lifes and constructions made with bric-a-brac from studios or cafes may have bridged the gap. The principal exponents of **Cubism** in sculpture were Raymond Duchamp-Villon, Julio Gonzalez, Alexander Archipenko, Henri Laurens, Constantin Brancusi, and Jacques Lipchitz.

Dadaism—

A movement that evolved from the thoughts and activities of an international group of artist-emigres who drifted into Zurich during World War I. Among the "founders" were Hans Arp, Marcel Janko, and Hans Richter, but later exponents included Marcel Duchamp, Francis Picabia, George Grosz, Max Ernst, Kurt Schwitters, and Man Ray. Originally occupied with the development of cabaret entertainments in a variety of forms, the group considered themselves "a rallying point for abstract energies and a lasting slingshot for the great international artistic movements." But "the artists of the Cabaret Voltaire actually had no idea what they wanted--the wisps of 'modern art' that at some time or other had clung to the minds of these individuals were gathered together and called **Dada**"--a word they stumbled upon in 1916 while looking for something else in a German-French dictionary. They were self-proclaimed activists, caught by the war, widespread disillusionment, Marinetti's inflammatory propaganda, and the Bolshevik revolution. The movement was characterized by:

- A conscious internationalism;
- The inversion of established norms;
- A flamboyant avoidance of "beauty" and conventional artistic forms;
- The use of "nonart" methods and materials (e.g., doodling, collage, found and readymade objects);
- Intentional nonmeaning and absurdity;
- Weird humor and a peculiarly negative wit; and
- A narrowing of the gap between art and life.

Among the best examples of **Dada** art are Duchamp's photograph of the Mona Lisa with a mustache and THE FOUNTAIN (a porcelain urinal), Picabia's paintings of absurd machines, and Schwitters' Merzbilder and Merzbau constructions.

Eight, The—

A group of painters who developed the habit of vivid reporting and accurate social description while working as illustrators for New York City periodicals before the widespread use of photography. Also known as the **"Ashcan School"** because they depicted proletarian subjects rather than the more fashionable ones of salon art, **The Eight** included Robert Henri, Maurice Prendergast, Arthur B. Davies, George Luks, William Glackens, John Sloan, Ernest Lawson, and Everett Shinn. The general characteristics of the group can be found in the work of Robert Henri, who founded **The Eight** in 1908 and exerted the strongest influence upon its thoughts and efforts.

Environmental Art (Environments)—

A form of art that evolved from the assemblages and "events" created by the Dadaists. German artist Kurt Schwitters (1887-1948), who was one of the first to use discarded objects as art, modified the interior of his home in Hanover with refuse and found objects as structural and decorative elements, and called it the CATHEDRAL OF EXOTIC MISERY. **Environments** on the contemporary scene may be regarded as formalized versions of the Dadaists' events and the antiart of the 1920's. Today's Environmentalists sometimes duplicate everyday places and events to the last detail. For example, THE BEANERY (1965) by Edward Kienholz is a complete diner; and THE DINNER TABLE (1962), by George Segal, includes a table, chairs, food, and guests. Other **environments** may be areas that are changed by the observer. An example of this is MIRRORED ROOM (1966), by Lucas Samaras. (See **Happenings.**)

Expressionism—

An approach to art in which the intensity of the artist's inner emotions and ideas overrides the tradition of portraying actual appearances, with the result that line, shape, and color are often distorted. This movement was brought into prominence by such painters as Vincent van Gogh, Paul Gauguin, and Henri Matisse, and carried into full bloom by artists painting in Germany during the first quarter of the 20th century. Among the prominent early Expressionists were Edvard Munch, Ernst Ludwig Kirchner, Max Beckmann, James Ensor, Oskar Kokoschka, Emile Nolde, Wassily Kandinsky, Georges Roualt, Paul Klee, Karl Hofer, and Max Pechstein. (See also: **Fauvism, Die Brucke,** and **Der Blaue Reiter.)**

Fauvism—

One of several early 20th-century movements concerned with color as an independent language of meaning and emotion. The word derives from **Fauves** or "Wild Beasts," a label given by a contemporary critic to Henri Matisse and his fellow French painters because of their arbitrary and flamboyant use of color. Influenced by Cezanne, van Gogh, and Gauguin, the Fauves rejected the traditional representation of clearly outlined objects in apparent or "natural" colors, the fragmentation of Impressionist techniques, and the monochromatism that characterized many of the developments in French abstraction. Their motto "Exactitude is not Truth" became the dominant theme of modern art, and their efforts paved the way for a new concept of painting as an "art of color" in which line, shape, symbol, ... , played only supporting roles, if any. In addition to Matisse, the informal group of friends and painters included Andre Derain, Maurice de Vlaminck, Albert Marquet, Raoul Dufy, and Georges Rouault.

Folk Art—

Any art, craft, or ornamentation produced by people who may have had no formal training in art, but who have an established tradition of styles and craftsmanship. (See **Primitive.**)

Found Object Sculpture—

(See **Assemblage.**)

Funk Art—

An earthy, organic, biomorphic, often ugly, and anti-Bauhaus art form in which the idea and the feeling are more important than the product. The name was borrowed from a jazz idiom of the late 1950's which described music that was suggestive of the old earthy New Orleans hot blues. This San Francisco and Bay Area art form eventually spread across the country. Artists: Robert Arneson, Bruce Conner, Claes Oldenburg, and David Gilhooly.

Futurism—

A brief (1909-14), fundamentally symbolic movement dedicated to the expression of "the vortex of modern life--a life of steel, fever, pride, and headlong speed." Conceived and proclaimed by Italian poet Filippo Tomasso Marinetti in the first of several manifestos, **Futurism** was particularly concerned with time, movement, and mechanization. Sound became a succession of waves; color, a prismatic rhythm; and movement, a serial or radial arrangement of multiple limbs. Among its chief exponents--Carlo Carra, Umberto Boccioni, Luigi Russolo, Giacomo Balla, Gino Severini, and Marcel Duchamp--it was Duchamp who exhibited the greatest understanding of the movement when he described his NUDE DESCENDING A STAIRCASE as "an organization of kinetic elements, an expression of time and space through the abstract presentation of motion." But the Futurists' concepts were depicted within the static conventions of painting and sculpture-they were never integral to the forms themselves, and thus the works became conceptual **symbols,** rather than representations of their themes. Although the movement failed to survive World War I, it was significant to such later developments as **Dada** and **Surrealism,** and it stimulated a new artistic sensibility for the preoccupations of the time: speed and the machine.

Genre Painting—

A style of painting that represents some phase of everyday life, such as a rural village scene or a woman at work in the kitchen.

Geometric Abstraction—

A form of abstract painting in which the shapes are simple geometric figures (lines, circles, squares, triangles, ...). Kasimir Malevich and Piet Mondrian were among the pioneers of this movement which is sometimes referred to as **Classical Abstraction.**

Happenings—

Artistic experiences which include sound, movement, speech, and odor as well as a visual and tactile environment. They are of short duration and often call for a script that is used to motivate the observers who become direct participants in the event. Allan Kaprow, James Dine, and Robert Whitman are noted for the **happenings** they have staged. (See **Environmental Art.**)

Hard Edge Painting—

(See **Minimal Art** and **Op Art.**)

Hudson River School—

A name applied to a group of 19th-century romantic American landscape painters who lived in the vicinity of the Hudson River, although they also painted in various other states and countries. Several members of this group possessed great native ability as well as technical proficiency which was gained chiefly from the influence of the **Barbizon** painters. Artists: Thomas Cole, Frederick Church, Asher B. Durand, Albert Bierstadt, John Frederick Kensett, Thomas Doughty, and Thomas Moran.

Impressionism—

A movement which began in France in the 1860's and is generally considered to be the first great modern art movement. The French Impressionists were primarily concerned with the surface play of light on nature and the hidden effects of color within shadow areas. The artists discovered the brilliancy of color that occurred when dots or strokes of color were placed next to each other on the canvas so that the viewer's eyes would blend the colors, rather than their being mixed on the palette. Although Impressionist paintings did not conform to traditional forms of representing nature, they were genuine attempts to portray nature as it really is--a feeling, an atmospheric impression. The exhibitions of the Impressionists in Paris in the 1870's and the 1880's were received with great hostility and ridicule. It was not until the group broke up, each member to continue in his own individual artistic development, that the movement was recognized. Claude Monet was the acknowledged leader. Other Impressionists were Camille Pissarro, Alfred Sisley, Edward Manet (in his later work), Berthe Morisot, Pierre August

LANDSCAPE WITH TREE TRUNKS by Thomas Cole. Oil on canvas. MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN

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Renoir, and to some extent, Edgar Degas and Paul Cezanne as well as the younger artists, Vincent van Gogh and Paul Gauguin.

Junk Art—

(See **Assemblage.**)

Kinetic Art—

An art form in which aspects of movement dominate. **Kinetic Art** began in Europe and eventually grew to be international in scope. The artists explored relationships between science, art, and technology, and used machines, computers, magnets, optical effects, and free-moving pieces in their work. Artists: Alexander Calder, George Rickey, John Whitney, Jesus Rafael Soto, Jean Tinguely, and Pol Bury.

Luminal Art—

An art form developed during the 1960's which includes light as an element of its composition. Fluorescent tubes, projected light, and incandescent lights are treated as art objects. Thomas Wilfred, Dan Flavin, Earl Reiback, and Chryssa have worked extensively in this medium.

Lyrical Abstraction—

An art movement of the 1960's away from geometric, hard edge, and minimal art toward the lyrical and sensuous, with an emphasis upon the "artist's touch" and "painterly quality." Artists: Walter Darby Bannard, Ralph Humphrey, Ronnie Landfield, Larry Poons, Mark Rothko, and Kenneth Showell.

Magic Realism—

A 19th-century **trompe l'oeil** that takes commonplace objects and through an almost photographic presentation of detail gives an optical report of what has been observed. William M. Harnett (1848-92) was America's most famous 19th-century artist to use **Magic Realism.** Also called **Super Realism,** the technique was modified by the Surrealists to meet their own needs. Objects were portrayed with great fidelity, but in unusual settings or unreal places to excite the emotions of the viewer. George Tooker and Bernard Perlin's paintings have this mysterious, real-unreal effect. To some critics, Andrew Wyeth is a modern Magic Realist.

Mannerism—

An artistic style which developed in reaction to the austere harmony and classical balance of the High Renaissance. Prevalent in Italy during the last half of the 16th century, **Mannerism** was characterized by an emotional portrayal of subject matter, exaggerated perspective, and rather vivid color. Forms were often elongated as in many of the paintings of El Greco, who, with Tintoretto, was among the foremost exponents of this style. Much of the later work of Michelangelo has also been considered by some critics as Mannerist in style. Others associated with the movement were Agnolo Bronzino and the sculptor and goldsmith, Benvenuto Cellini.

Minimal Art—

A form of art in which the basic elements of design--line, shape, space, and color are the subject(s) of the painting or sculpture. In the 1960's, Josef Albers, Barnett Newman, and Ad Reinhardt made color the subject of their work. Other painters, such as Frank Stell and Ellsworth Kelly, were concerned with the relationship of color to the shape of the picture plane. Sculptors Robert Murray and Tony Smith worked with primary structures, using industrial materials and processes to fabricate enormous works. The sculptures produced by this method are monumen-

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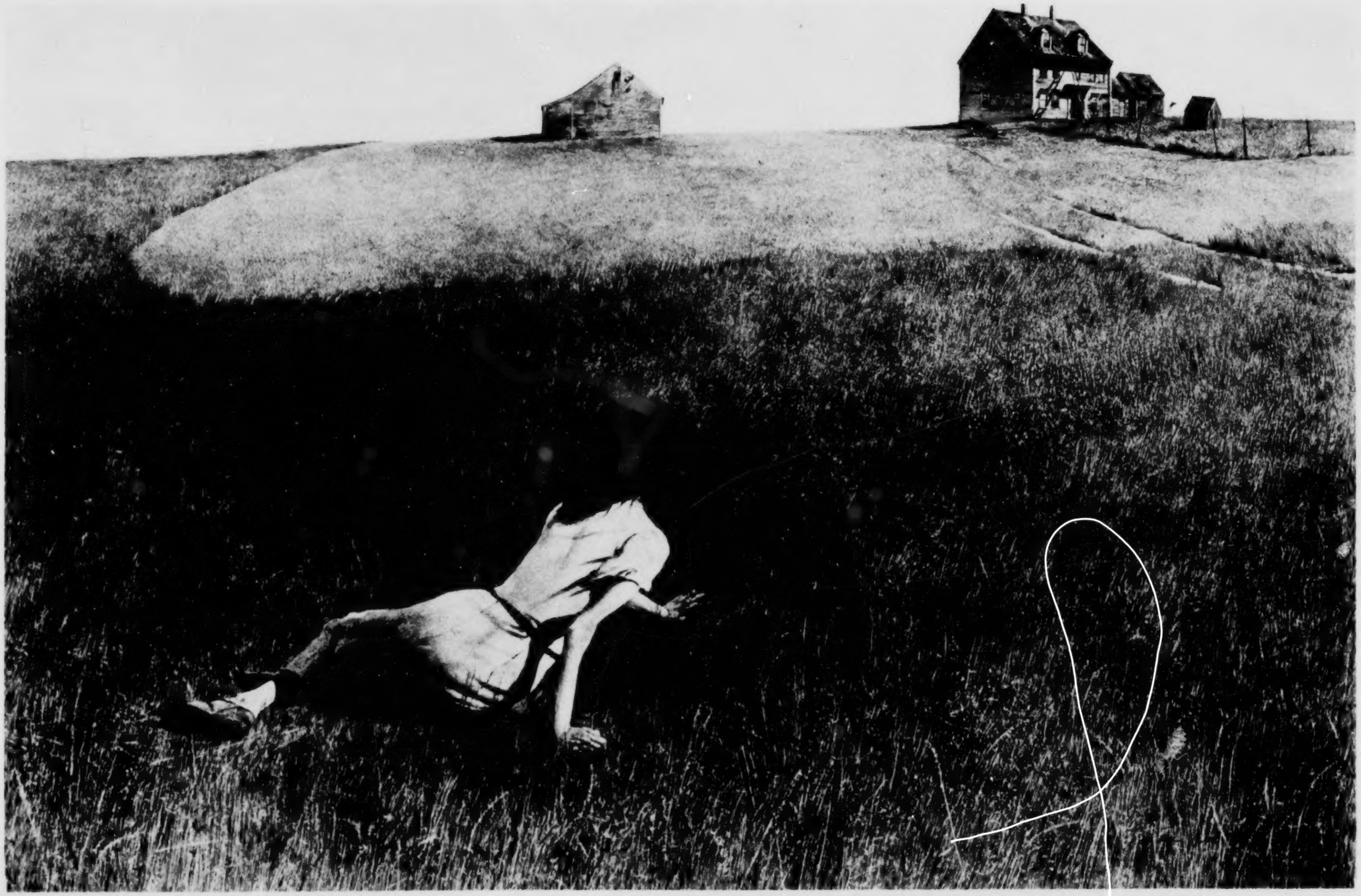

CHRISTINA'S WORLD by Andrew Wyeth, 1948, Tempera on gesso panel, 32¼" x 47¾", Collection, THE MUSEUM OF MODERN ART, NEW YORK, Purchase.

tal, smooth-surfaced, and unique for their clarity of structure.

Mobiles—

A type of sculpture in which the parts move. Unlike kinetic sculptures, which depend on motors or magnets for their movement, **mobiles** are set in motion by natural forces. For example, the sculptures of Alexander Calder, the American artist who invented **mobiles** in the 1930's, are activated by the slightest movement of air. Calder successfully integrates motion into his work without sacrificing the essential traits of sculpture. Other artists noted for their **mobiles** are George Rickey, Takis Vassilakis, and Konstantin Milonadis.

Moire Pattern—

A visual effect that results when a repetitive structure is overlaid with another structure and the line elements are nearly superimposed. The term comes from the French word **moire** meaning "watered," and was originally used to describe a shimmering silk fabric with a wavy, watered appearance. **Moire** patterns can be produced by such common objects as overlapping insect window screens, folds in nylon curtains, wire trash cans, and wire mesh fences, and have been effectively used by many of the Op artists, such as Bridget Riley. (See **Op Art.**)

Nabis, Le—

A group of French painters who banded together in 1888 to charge the simple scenes of life with a pervading sense of mysticism. The name stems from the Hebrew word for "prophets." The group was greatly influenced by Degas and Cezanne, as well as by the Symbolist paintings of Gauguin. Among the most noted members of **Le Nabis** were Pierre Bonnard and Edouard Vuillard, whose landscapes and ordinary subjects were imbued with a soft, dreamy, poetic light. Other members of the group were Maurice Denis, Paul Serusier, Paul Ranson, and Ker-Xavier Roussel.

Neo-Classicism—

A style in which the artists were not only influenced by Classical art, but often took Classical themes for their subject matter. The style was prevalent in France in the 18th and early 19th centuries. Painters Jacques Louis David and Jean Ingres, and sculptor Antonio Canova worked in this style.

Neo-Expressionism—

A term that is generally used to include all forms of abstract art which are determined by emotional, accidental, or impulsive forces as opposed to the more meticulously arranged compositions of **Geometric Abstraction.** This art form stems from the work of European painter Wassily Kandinsky.

Neo-Plasticism—

(See **De Stijl.**)

Nonobjective Art—

A type of abstract or nonrepresentational art in which the subject cannot be identified. The esthetic experience is intended to result from a direct attack on the viewer's sensibilities, unaided and unhindered by the customary avenues of recognition. Alexander Rodchenko is said to have used the term as another label for **Suprematism,** but the style is usually associated with Wassily Kandinsky, who is credited with having developed the first nonobjective painting in 1909. (See **Abstract Art.**)

Op Art or Optical Illusion Art—

A style of art in which sharp edge abstract patterns stimulate a reaction on the retina of the eye that produces the illusion of dazzle or movement (see **Moire Pattern**). The juxtaposition of complementary colors enhances this dazzling effect. **Op Art** may also involve mechanical motion, shifting images, light filtered through prisms, and other technical effects as well as hard edge painting. The chromatic venerations of the square by Josef Albers and the color divisionism of Georges Seurat were precursors of **Optical Art.** Artists: Victor de Vasareley, Bridget Riley, Richard Anuszkiewicz, Agam (Yaacov Gipstein), and Gerald Oster. (See **Minimal Art.**)

Orphism—

A word used by French poet and art critic Guillaume Apollinaire to describe a type of nonobjective painting in which color alone was both form and subject. Characterized by brilliant colors in overlapping planes, the style emerged from a preoccupation with the coloristic aspects of **Cubism,** capitalized upon the quasi-scientific experiments of **Impressionism,** and achieved its effects through a geometrical exploitation of the refractive quality of light. The best examples are the "fragmented rainbows" of founder Robert Delaunay in 1912-13, and selected works by Fernand Leger, Francis Picabia, Marcel Duchamp, and Frank (Frantisek) Kupka.

Pointillism (Pointillisme or Divisionism)—

An extension or branch of **Impressionism** in which the chief focus was the principle of broken color (optical mixture). Colors were applied in tiny dots or strokes so that, when viewed at a distance, the eye would blend the color, creating visual masses and outlines. Georges Seurat, who invented **pointillism,** and Paul Signac were the leading figures of this movement.

Pop Art—

Comic strips, brand-name products, movie stars, signs, Benday dots, hamburgers, and actual objects all are images of **Pop Art.** This movement in painting and sculpture gained momentum in the United States in the 1960's, but was born independently in England in the 1950's. **Pop Art** reflects the ironies of contemporary culture in all aspects, in both a critical and a detached mood. Among the characteristics which are an important part of the **Pop Art** strategy are large scale, anonymity, repetition, the commonplace, the absurd, the mass media, and a general ridicule of contemporary American values. The roots of the **Pop Art** movement have been traced to such diverse factors as **Folk Art, Dadaism, collage, assemblage, Surrealism,** Stuart Davis, and Fernand Leger. (See **Camp Art.**) Artists: Roy Lichtenstein, Andy Warhol, Claes Oldenburg, James Rosenquist, Tom Wesselman, Edward Kienholz, Peter Saul, Red Grooms, Wayne Thiebaud, James Dine, Jaspar Johns, Marisol, Robert Rauschenburg, and George Segal.

Post-Impressionism—

A general term which includes all trends in art from 1880 to the early 1900's which were reactions to **Impressionism.** Most noted among the artists of this period were Vincent van Gogh and Paul Gauguin, who were concerned with the subjective or emotional content of what they saw, and Georges Seurat, who created formal compositions while further refining the principle of broken color. (See **Pointillism.**)

Primary Structure—

(See **Minimal Art.**)

Primitive—

A term which is used to describe an artist

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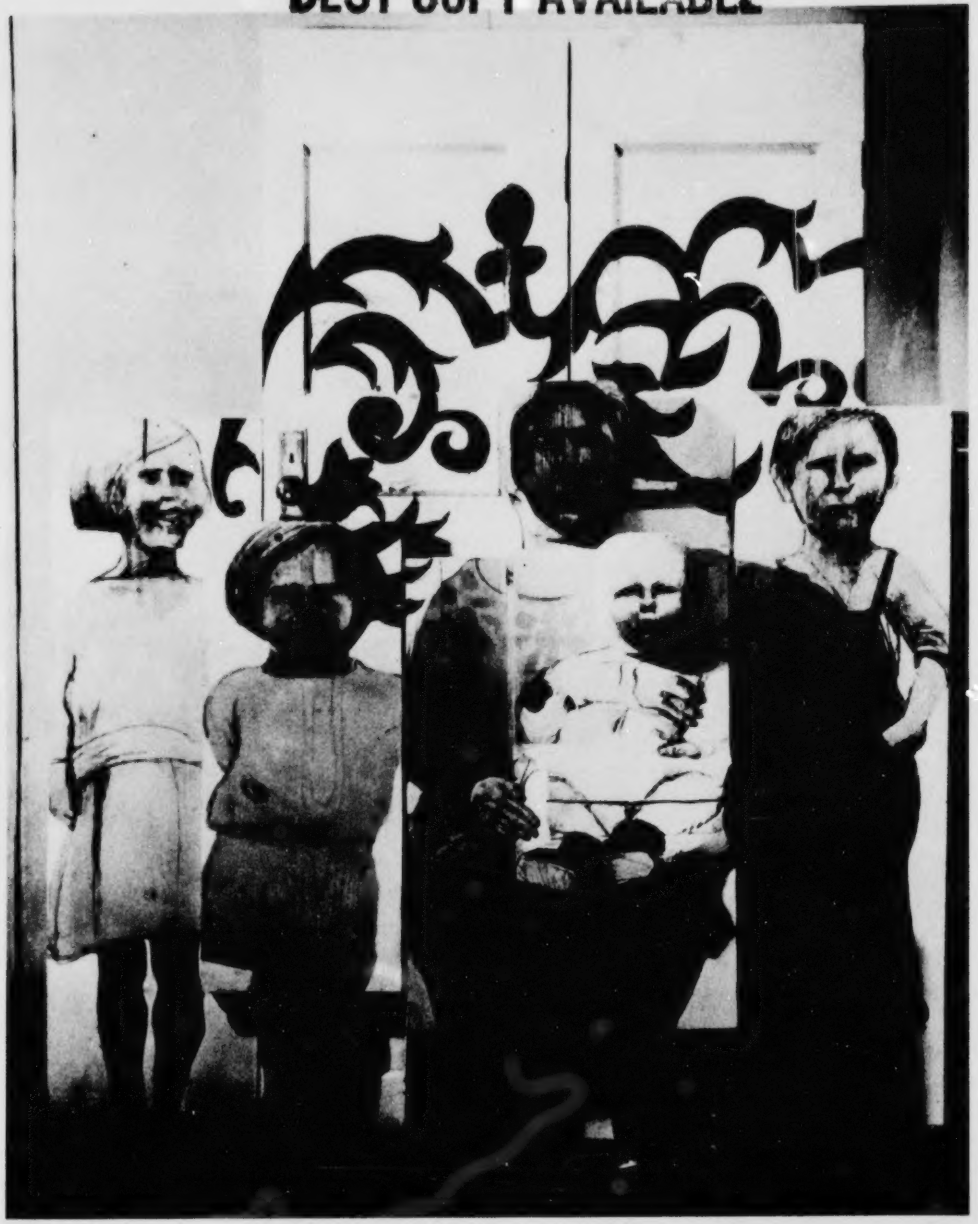

who is self-taught and not influenced by other artists or trends, historic or current. Henri Rousseau was the best known **French primitive.** Although he lived and painted while **Impressionism** was in full bloom, his unique style of painting does not reflect the Impressionists' theories, or other trends that preceded them. Among the noted **American primitives** were Edward Hicks, Grandma Moses, and Horace Pippin.

The term **primitive** also pertains to the art of groups of people who adhere to custom or to a traditional pattern of their culture without regard for or knowledge of social or artistic changes in the rest of the world. This type of **primitive art** was often created for religious or tribal purposes, and appears in works from Africa, India, New Guinea, Alaska, and America.

Psychedelic Art—

A decorative, abstract style of art characterized by hard-edge areas of flat color in swirls and swelling curves that closely resemble those of **Art Nouveau;** patterns that look like those of iridescent oil films on water; colors that range from soft mauves and pale greens to brilliant and intense pinks, purples, ...; profuse mixtures of rectilinear and pointed shapes; and occasional splotches of fireworks. The development of intense colors, inks, and dyes has helped artists such as Peter Max not only in painting, but also in designing posters, clothing, and household objects in this almost hallucinogenic style.

Purism—

A movement that rejected the overly decorative and fantastic aspects of **Cubism** in favor of simpler, more functional qualities. Begun with "After Cubism," a manifesto published in 1918 by French painter Amedee Ozenfant and architect Charles Edouard

Jeanneret (Le Corbusier), **Purism** retained many of the principles of the earlier movement, but stressed the recognizable depiction of subjects and was generally characterized by precisely drawn, geometrically simplified forms in pure colors and some degree of stylization. Sculptor Constantin Brancusi has also been identified with the Purists.

Readymades—

(See **Assemblage.**)

Realism—

An art movement in France which was a reaction against the idealized subject matter of Romantic and Neo-Classical painting. The Realists painted subjects from everyday life in a "naturalistic" manner. Gustave Courbet, the most noted member of this group, organized the first Realist exhibit in 1855.

The term **realism** is also used to describe the depiction of real objects, scenes, animals, and human figures as they actually appear in nature--without stylization, interpretation, or distortion. Other terms also used to describe this type of art are **representational, objective, naturalistic**, and **photographic.**

Rococo—

A gay, delicate, refined style of art and interior decorating found in France in the 18th century which represented a reaction against the heavy **Baroque** style, but which reduced many of the elaborate, curvilinear forms of the **Baroque** to a smaller scale. [illegible] painting, this style was devoted to [illegible], frivolous, rather artificial views of court life during that period. Artists: Jean Antoine Watteau, Jean Honore Fragonard, and Francois Boucher.

Romanticism—

A 19th-century movement which arose as a reaction against **Neo-Classicism.** The spirit of revolution which characterized that age was often embodied in the work of the Romanticists, who created personal, dramatic, emotional statements through the use of historic, exotic, or literary subject matter. In France, painters Theodore Gericault and Eugene Delacroix, and sculptor Antoine Louis Barye were the leading figures in this movement. In England, the leading painter was J. M. W. Turner.

Socialist Realism—

The official style of Soviet art established in 1932 when the government re-assumed the sponsorship and supervision of cultural activity it had relinquished to the Proletcult (the Organization for Proletarian Culture) 10 years earlier. It is characterized by:

- An emphasis on social commentary,
- Functionalism in architecture and product design, and
- A generally conservative, representational approach to painting and sculpture, altered within recent years by a limited degree of experimentation and abstraction.

Social Realism—

A style of art which reveals and/or attempts to improve the human condition through such means [illegible] the realistic portrayal [illegible] working class subjects and themes (e.g., John Sloan's McSORLEY'S BAR, Isaac Soyer's EMPLOYMENT AGENCY, Berta Margoulies' MINE DISASTER, and Alfred Stieglitz' THE STEERAGE); simplified, exaggerated realism, as in Hector Poleo's THE ANDEAN FAMILY; detailed naturalism, as in Aaron Bohrod's LANDSCAPE NEAR CHICAGO; the near sur-

THE FAMILY. MARISOL (MARISOL, ESCOBAR). 1962. Painted wood and other materials in three sections 82 5/8" x 65 1/2". Collection, THE MUSEUM OF MODERN ART, NEW YORK, ADVISORY COMMITTEE FUND.

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realism of George Tooker's GOVERNMENT BUREAU and THE SUBWAY; and gross satire, as in Jack Levine's WELCOME HOME and THE FEAST OF PURE REASON. Other artists in this mode include Ernst Barlach, Louis Bosa, Edward Hopper, Jacob Lawrence, Ben Shahn, and several members of **The Eight.**

Stijl, De (The Style)–

A Dutch movement primarily concerned with functionalism and the integration of painting and sculpture with architecture and design concepts. Originated by Theo van Doesburg and Piet Mondrian, the creed of the **De Stijl** group was "utter simplicity." (See **Neo-Plasticism.**)

Suprematism–

A nonobjective art movement begun in Moscow in 1913 by Russian painter Kasimir Malevich, who pronounced that:

- Reality in art is the sensational effect of color itself;
- Objects in themselves are meaningless and the ideas of the conscious mind, worthless;
- Feeling is the decisive factor; and
- Through basic forms and simple colors conceived in terms of "pure feeling," art arrives at nonobjective representation or **Suprematism.**

Malevich's WHITE ON WHITE was the ultimate expression of his thesis. Vladimir Tatlin and Alexander Rodchenko were also associated with the movement, but their functionalist/productivist leanings soon drove them to **Constructivism.** After the Soviet proscription in 1922, many of the Suprematists went to Paris where they contributed to the development of **Geometric Abstraction.**

Surrealism--

A movement derived from a mode of creative writing defined by experimenter Andre Breton as "pure psychic automatism . . . free from any control by the reason, independent of any esthetic or moral preoccupation." Named "in homage to Guillaume Apollinaire," who had used the word in describing one of his plays, and officially launched in 1924 with the "First Surrealist Manifesto," the movement attempted to "liberate pictorial ideas from their traditional associations" and to use spontaneous impulses from the subconscious mind as a source of creativity. In general, Surrealist works either depicted the quiet fantasies of dreams and trancelike states or employed a deliberate strategy of psychological shock intended to restructure "customary habits of perception in the act of experiencing the work." They were characterized by:

- A kind of super realism within an atmosphere of haunting, sometimes repellent, irrationality;
- Unnatural juxtapositions and combinations of images;
- The illusion of infinite space;
- Some of the earlier **Dada** techniques, such as the use of found objects; and
- An underlying concern for the absolute freedom of the mind.

Its chief exponents were founder Breton and Salvador Dali, Giorgio de Chirico, Max Ernst, Yves Tanguy, Hans Arp, Francis Picabia, Joan Miro, and filmmaker Luis Bunuel, whose LE CHIEN ANDALOU (1929) and L'AGE D'OR (1931) are "Surrealist manifestations of the most typical kind." Later adherents include Rene Magritte, Andre Masson, Giacometti, and other painters in Brussels, Prague, Belgrade, London, Denmark, Japan, and the United States.

Synthetic Cubism-

The label given to a form of **Cubism** developed between 1914 and 1918 by Juan Gris and/or Fernand Leger.

- Gris combined "the 'composition after nature' with the autonomous structure of the picture space" by planning the framework for his painting and then imposing his subject upon it.
- Leger "invented a space without perspective in which he set his geometricized elements."

Synthetic Cubism was characterized by the arbitrary use of color and texture, but always within its own logic of form and space.

Trompe l'oeil-

This French term, which means "deception of the eye," is applied to a type of painting so detailed and photographically realistic that the observer might feel that the objects portrayed are "actual" rather than painted. The painter creates the illusion of reality. **Trompe l'oeil** is a characteristic of **Magic Realism** and often an element used in **Surrealism.** Artists: William Harnett and Aaron Bohrod.

Vorticism-

A branch of **Futurism** founded in England by Wyndham Lewis in 1912 and named from the central clause in Boccioni's manifesto, which advocates "a clean sweep . . . of all stale and threadbare subject-matter in order to express the vortex of modern life . . ." Its chief adherents were William Roberts, Frederick Etchells, Edward Wadsworth, C. R. W. Nevinson, Jacob Epstein, and Henri Gaudier-Brzeska; its credos were published in two issues of an item called "Blast"; and its works were primarily abstract and nonobjective. Although the "Great English Vortex" involved only a small group of writers, painters, and sculptors, by the time it ended in 1915, the movement had succeeded in bringing the combined influences of **French Cubism** and **Italian Futurism** to British art.

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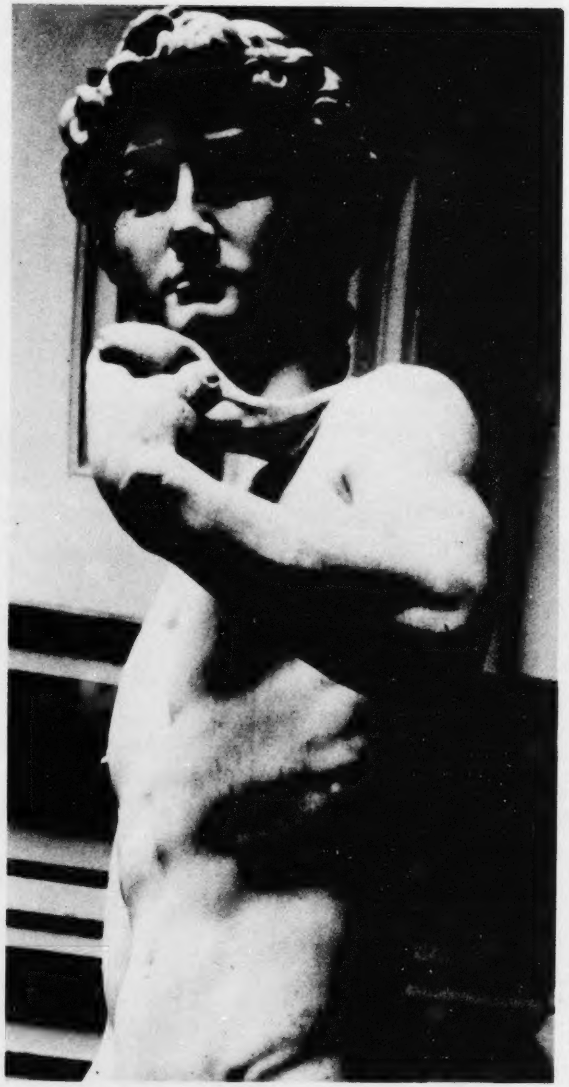

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